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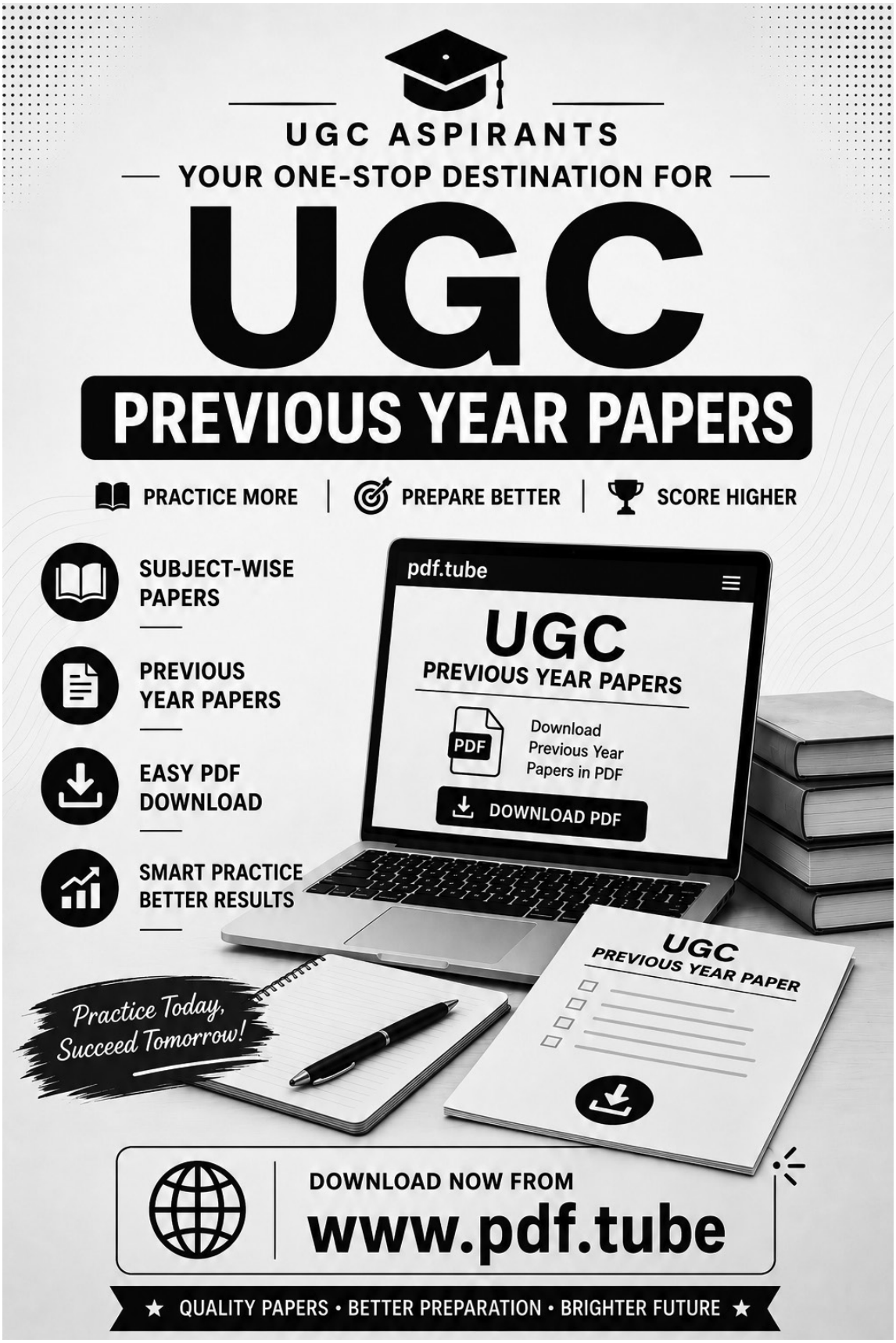

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UNIVERSITY GRANTS COMMISSION
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NET SYLLABUS

Code No. : 65

Subject: PERFORMING ARTS – DANCE, DRAMA, THEATRE

Unit 1 to 5 Common syllabus for Dance and Drama/Theatre

Unit 1. Cultural History of India

- Cultures of India from pre-historic to CE 1200
- Evolution of Art in pre-historic and historic periods, as evidenced in cave paintings, sculptures and other visual representations
- Evolution of dance and drama (*Natya*), (a) the divine origin theory according to *Natyasastra*, and, (b) art as a product of society, its rituals and belief systems
- The *Vedas*, major epics and *puranas* (Ramayana, Mahabharata, *Cilappadikaram* and *Bhagavatapurana*) in terms of their content, character and relevance to dance and theatre
- Bhakti and various religious movements and their influence on different representative aspects of culture with focus on dance and theatre

Unit 2. Folk and Traditional Theatre Forms of India

- Understanding and defining the terms Tribal, Folk, Traditional and Classical in the context of Indian dance and drama and their interrelation
- Introduction to the different tribal, folk and traditional dance and theatre forms spread over various regions of India
- Introduction to regional theatrical practices of *Kudiattam*, *Yakshagana, Bhagavatamela, Tamasha, Ramalila, Rasalila, Bhavai, Nautanki, Jatra, Chhau, Laiharaoba, Therukoothu, Theyyam, Ankia-nat, Pandvani, Chindu Bhagavata, Bhand Jashan* and others
- Awareness of various musical instruments, costumes and make-up used in these forms

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Unit 3. The Natyasastra

- Knowledge of *Natyasastra* and the concept of *Natya* and *Nritta*
- Study of chapters relating to the eleven aspects (*ekadash sangraha*) such as, *Abhinayas*, *Dharmis*, *Vrittis*, *Pravrittis* and *Aatodyas*. *Samanya* and *Chitrabhinayas* and their classification
- *Dasarupakas*
- *Natyagruha* (Playhouse) and *Ranga* – Construction, types and different elements
- *Poorvarangavidhi* and Stage conventions viz. *Kakshya vibhag* etc.

Unit 4. Art and Aesthetics

- '*Rasasutra'* of Bharata
- Elaboration of the theory of *Rasa* by commentators like Bhattalollata, Sri Sankuka, Bhattanayaka and Abhinavagupta.
- Rasa and its constituent elements, viz., *Sthayi*, *Sanchari* and *Sattvika bhavas* and their corresponding *Vibhavas* and *Anubhavas*
- Definition, purpose and elements of Art
- A brief introduction to Performance studies and significant western theories on Art : 'Art as Imitation/Catharsis' , 'as Imagination', 'as Beauty', 'as Communication' and 'as Utility' put forth by various Philosophers

Unit 5. Dance and Theatre forms of East and South Asian Countries

- An overview of dance and theatre forms of East Asian (China, Japan and Korea), South Asian (Bangladesh, Pakistan and Sri Lanka) and South- East Asian (Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines and Laos) countries
- History and presentation techniques of various popular theatre and dance forms of the above countries

DANCE

Unit 6. Dance in Sanskrit Literature and Treatises

- A brief study of references to dance in the works of Kalidasa, Bhasa, Sudraka and others
- General understanding of the concepts relating to dance from texts of ancient and medieval period- *Natyasastra*, *Abhinaya Darpana*, *Sangeeta Ratnakara*, *Nritta Ratnavali* and *Nartana Nirnaya*. Concepts include *Natya*, *Nritta*, *Nritya*, *Lasya*, *Tandava*, *Marga*, *Desi*, *Baddha*, *Anibaddha*, *Nartaki lakshana*, *Sabha lakshana*

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and the like. Also specific study of the *padas*, *hastas*, *caris*, *mandalas* and *karanas*, and *anga*, *upanga* and *pratyanga* movements

- Detailed study of *Abhinaya Darpana* along with introduction to other region/form specific texts like *Hasta Lakshana Deepika*, *Balarama Bharatam*, *Abhinaya Chandrika*, *Srihasta Muktavali* and others
- The various categories and typologies of *Nayakas* and *Nayikas* and their *avasthas* according to Bharata's *Natyasastra*, Saradatanaya's *Bhavaprakasana*, Bhanudatta's *Rasamanjari* and Akbar Shah's *Sringaramanjari*

Unit 7. India Classical Dance

- Origin and history of Indian classical dance
- Evolution, technique, costumes, music, Gurus and pioneers of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi and Sattriya
- General understanding of major Talas of Hindustani and Carnatic music traditions
- A brief study of Composers/*Vaggeyakaras* and their works including Jayadeva, Narayanateertha, Surdas, Meera Bai, Tulasidas, Vanamalidas, Kshetrayya, Srimanta Shankar Deva, Govindadas, Vidyapati, and others.
- Study of the role of Rabindranath Tagore, Rukmini Devi Arundale, Vallathole Narayana Menon, Madame Menaka and others in the revival and reconstruction of classical dance

Unit. 8 Indian Classical Dance in Independent India

- An overview of major Gurus, performers, their works and important institutions in Independent India
- Institutionalization of dance and its effect on form, pedagogy, repertoire etc.
- The new wave in Indian dance - Its development through the works of Uday Shanker and Ram Gopal and the later major contemporary artists and their works. (eg. Shantibardhan, Narendra Sharma, Sachin Shanker, Mrinalini Sarabhai, Maya Rao, Kumudini Lakhia, Manjusri Chaki Sarkar, Chandralekha, Astad Deboo and others)
- Indian classical dances in diaspora
- Patronage to Dance- the role of government and private bodies
- Awareness of important dance festivals, awardees and current happenings in dance

Unit 9. Dance Education, Pedagogy and Research

- Dance as part of curriculum in school education and Universities
- Movement Analysis based on kinesthetics and Laban system
- Eminent scholars and their works, who contributed significantly to the knowledge of Indian dance

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- Key inroads in dance training and research in India from the 1930's to the present like applied areas of dance, therapy, cross- cultural training etc.

Unit 10. International dance and interactions

- Study of the history and development of classical ballet in Europe, Russia and America
- Emergence of Modern Dance in the west and major personalities involved
- Influence of the West on Indian dance in terms of production design

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CHAPTER 01
Cultural History of India

1. Which prehistoric site in India is most prominently known for its extensive cave paintings depicting early human life and animal figures?
(A) Ajanta
(B) Bhimbetka
(C) Ellora
(D) Badami

2. Match the historical periods in List I with their defining artistic features in List II.
List I: (Historical Period)
P. Paleolithic
Q. Megalithic
R. Mauryan
S. Gupta
List II: (Artistic Feature)
1. Rock-cut architecture and structural temples
2. Cave paintings of hunting scenes
3. Large stone burials
4. Polished stone pillars
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

3. Read the following statements regarding the evolution of dance and drama.
Statement I: According to the Natyasastra, Brahma created the Natyaveda by taking elements from the four Vedas.
Statement II: The divine origin theory completely dismisses the role of societal rituals in the development of ancient theatre.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

4. Which of the following statements about the cultural history of India before CE 1200 is incorrect?
(A) The Harappan civilization exhibited advanced urban planning and drainage systems.
(B) The Gupta period is often described as a classical age for arts and literature.
(C) The Sangam literature reflects the early cultural landscape of South India.
(D) The Vedic period saw the creation of extensive rock-cut temple architecture.

5. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Cave paintings in prehistoric India primarily focused on depicting agricultural practices and settled village life.
Reason (R): Prehistoric communities relied heavily on agriculture before the advent of the Bronze Age.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. What was the primary societal function of early folk dances before their codification into classical forms?
(A) To entertain exclusive members of the inner royal court
(B) To function as communal rituals and agricultural beliefs
(C) To record formal historical chronologies of local kings
(D) To demonstrate martial prowess to various foreign invaders

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7. Consider the following statements regarding the content of the major epics:
1. The Ramayana primarily explores the concept of Dharma through the life of Rama.
2. The Mahabharata contains the Bhagavad Gita as a philosophical discourse.
3. Cilappadikaram was written in Sanskrit by a Chera prince.
4. The Bhagavatapurana focuses heavily on the devotion to Lord Vishnu, particularly his Krishna avatar.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

8. Which of the following is not a recognized element taken from the Vedas to create the Natyaveda, according to Bharata Muni?
(A) Shilpa (Sculpture) from Atharvaveda
(B) Pathya (Words) from Rigveda
(C) Abhinaya (Gestures) from Yajurveda
(D) Geeta (Music) from Samaveda

9. Arrange the following texts in the generally accepted chronological order of their core compositions.
1. Rigveda
2. Bhagavatapurana
3. Natyasastra
4. Mahabharata

(A) 1, 4, 3, 2
(B) 1, 3, 4, 2
(C) 4, 1, 2, 3
(D) 1, 4, 2, 3

10. The concept of "Art as a product of society" in the context of ancient Indian drama implies which of the following?
(A) Evolution from communal rituals, festivals, and myths
(B) Absolute dictation by the ruling monarch's personal tastes
(C) Divine inspiration as the exclusive source of all creation
(D) Direct import of Greek traditions without local influence

11. Consider the following statements about the Bhagavatapurana:
1. It is a major text of the Smarta tradition.
2. It profoundly influenced the Bhakti movement.
3. Its narrative is primarily centered around Lord Shiva.
4. It describes the various avatars of Vishnu.
5. It provided a rich thematic source for classical Indian dance.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 2, 4, and 5

12. Which core competency is required to effectively analyze the divine origin theory of Natya alongside its sociological evolution?
(A) The ability to discard mythological texts as historically useless sources
(B) The capacity to synthesize mythology with ritualistic anthropological data
(C) The skill to memorize all technical chapters within the Natyasastra text
(D) The capability to prove that Indian theater is the oldest in the world

13. Which of the following pairs of ancient Indian texts and their primary linguistic medium is incorrectly matched?
(A) Rigveda - Vedic Sanskrit
(B) Cilappadikaram - Tamil
(C) Bhagavatapurana - Prakrit
(D) Ramayana - Classical Sanskrit

14. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Bhakti movement democratized cultural expressions like dance and music.
Reason (R): Bhakti saints encouraged the use of vernacular languages and congregational singing instead of rigid, elite Sanskrit rituals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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15. The evolution of visual arts during the Mauryan period is best represented by which of the following?
(A) Highly polished monolithic stone pillars with animal capitals
(B) Intricate miniature paintings
(C) Large-scale structural bronze temples
(D) Extensive use of Islamic architectural arches

16. Match the ancient texts in List I with their defining theatrical or dance relevance in List II.
List I: (Ancient Text)
P. Natyasastra
Q. Cilappadikaram
R. Bhagavatapurana
S. Mahabharata
List II: (Theatrical/Dance Relevance)
1. Provides the thematic base for the Raas Leela
2. Contains detailed references to Tamil music and dance forms
3. Systematizes the rules of aesthetics (Rasa) and dramaturgy
4. Source of character archetypes for major Kathakali plays
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-1, R-2, S-4
(D) P-1, Q-2, R-3, S-4

17. Read the following statements regarding the early Bhakti movement in South India.
Statement I: The Nayanars and Alvars were key figures in the early Bhakti movement in South India.
Statement II: The Bhakti movement had no significant impact on the performative arts, keeping them strictly confined to royal courts.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

18. Which statement best describes the cause-and-effect relationship between temple architecture and classical dance up to CE 1200?
(A) Large temples with dedicated Mandapas institutionalized dance traditions
(B) Temples prohibited dance activity leading to its decline in the south
(C) Dance became secularized as temples only patronized written literature
(D) The decline of Buddhism caused the immediate removal of all dance forms

19. Consider the following statements about prehistoric cave paintings in India:
1. They reflect a deep understanding of animal anatomy.
2. Green and dark red were predominantly used colors.
3. They depict rigid social hierarchies and royal courts.
4. They provide evidence of communal hunting and dancing.
Which of the above statements are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 2, and 4
(D) 1, 3, and 4

20. Which character from the epic Cilappadikaram is most deeply associated with the arts of music and dance?
(A) Kannagi
(B) Kovalan
(C) Senguttuvan
(D) Madhavi

21. Which is the most appropriate description of 'Rasa' as conceptualized in early Indian dramaturgy?
(A) The physical stage props used in a play
(B) The financial compensation given to actors
(C) The aesthetic flavor or emotional essence evoked in the audience
(D) The strict metrical rules of scriptwriting

22. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Sculptures of the Gandhara school heavily feature Greek artistic conventions.
Reason (R): The Gandhara region was geographically positioned at the crossroads of Indian and Greco-Roman cultural interactions.
(A) Both A and R are true and R is the correct

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explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

23. Identify the incorrect statement concerning the development of art in historic periods up to CE 1200.
(A) The Ajanta murals predominantly depict Jataka tales.
(B) Chola bronze sculptures reached a high degree of metallurgical perfection.
(C) Post-Gupta architecture saw the crystallization of Nagara and Dravida temple styles.
(D) The Indus Valley Civilization produced numerous massive stone temples.

24. Match the elements of Natyasastra in List I with their descriptions in List II.
List I: (Element of Natyasastra)
P. Angika
Q. Vachika
R. Aharya
S. Sattvika
List II: (Description)
1. Expression through internal emotions
2. Expression through costumes and makeup
3. Expression through bodily movements
4. Expression through speech and song
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

25. Arrange the evolution of Indian sculptural art in chronological order based on their dominant periods.
1. Indus Valley Terracotta
2. Mathura School of Art
3. Pallava Rock-cut Sculptures
4. Chola Nataraja Bronzes
(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 4, 3
(D) 1, 2, 4, 3

26. Which of the following best defines the 'Devadasi' system in the context of Indian cultural history before CE 1200?
(A) Women dedicated to the ritual worship and service of temple deities
(B) A militant group of high-ranking guards for temple fortifications
(C) Traveling merchants who spread religious texts to foreign lands
(D) Royal scribes responsible for writing major puranas and genealogies

27. Consider the following statements regarding the influence of Bhakti on theatre:
1. It shifted the focus from royal eulogies to divine love and devotion.
2. It promoted the strict use of classical Sanskrit in all performances.
3. It encouraged the creation of musical dramas and street plays (e.g., Ramlila).
4. It emphasized the emotional connection between the performer and the deity.
5. It led to the decline of instrumental music.
Which of the above statements are correct?
(A) 1, 2, and 4
(B) 2, 3, and 5
(C) 1, 4, and 5
(D) 1, 3, and 4

28. In analyzing the cultural history of India, applying the concept of "syncretism" is most evident in which phenomenon?
(A) The rigid preservation of Vedic rituals without any historical change
(B) The absorption of folk deities into the overarching Puranic pantheon
(C) The total eradication of prehistoric art forms by historic dynasties
(D) The isolation of South Indian dance forms from all pan-Indian texts

29. Read the following statements regarding ancient Indian theatre.
Statement I: The Mahabharata provides detailed rules on stage construction and theater architecture.
Statement II: The Natyasastra relies heavily on the epics for its structural guidelines on theater buildings.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect

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(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

30. Which pair of Bhakti movement figures and their associated region is correctly matched?
(A) Basavanna - Bengal
(B) Chaitanya - Karnataka
(C) Mirabai - Assam
(D) Andal - Tamil Nadu

31. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Bhagavatapurana significantly shaped the repertoire of classical dance forms like Odissi and Manipuri.
Reason (R): The text extensively details the life, youthful pastimes, and divine love of Krishna, which are central themes in these dances.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

32. What is the central narrative focus of the Tamil epic Cilappadikaram?
(A) The great war between the Pandavas and Kauravas
(B) The tragic life of Kannagi and her husband Kovalan
(C) The philosophical dialogue between Krishna and Arjuna
(D) The conquests of the Chola king Rajaraja

33. Consider the following statements about the Vedas:
1. They are considered Apaurusheya (not of human agency).
2. The Samaveda is primarily a collection of melodies and chants.
3. They contain extensive prescriptive guidelines for classical sculpture.
4. They formed the intellectual foundation for early Indian religious life.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 3, and 4

34. Which of the following correctly identifies an exception to the general stylistic features of Gupta period art?
(A) Predominance of secular, non-religious portraiture
(B) Emphasis on spiritual serenity
(C) Extensive use of the halo (prabhamandala)
(D) Refinement in human forms and drapery

35. Match the prehistoric or historic sites in List I with their primary artistic medium in List II.
List I: (Site)
P. Bhimbetka
Q. Sanchi
R. Ajanta
S. Mahabalipuram
List II: (Artistic Medium)
1. Stupa Architecture
2. Rock-cut Reliefs and Temples
3. Cave Painting (Murals)
4. Rock Shelter Painting
(A) P-4, Q-1, R-3, S-2
(B) P-3, Q-2, R-4, S-1
(C) P-1, Q-4, R-2, S-3
(D) P-4, Q-3, R-1, S-2

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36. Which cause primarily led to the emergence of drama as a "fifth Veda" according to mythological traditions?
(A) The loss of the original four Vedas during a global cosmic flood
(B) A command from a foreign ruler to create entirely new literature
(C) The desire of merchants to document their specific trade routes
(D) The need for an inclusive audiovisual medium for all social classes

37. Read the following statements regarding early Indian theatre.
Statement I: The Natyasastra views art purely as an aesthetic pursuit devoid of moral or religious purpose.
Statement II: Historical evidence suggests early dramas were often performed during religious festivals and temple ceremonies.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are

correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

38. In the context of early Indian culture, what does the term 'Margi' refer to in performance arts?
(A) Regional, uncodified folk traditions
(B) The highly codified, classical, and universally recognized standard of performative art
(C) The musical instruments used by tribal communities
(D) The architectural layout of a theater stage

39. Consider the following statements regarding the Ramayana's relevance to theater:
1. It provides a vast repository of dramatic episodes.
2. Its characters serve as archetypes for ideal virtues and vices.
3. It explicitly outlines the technical hand gestures (mudras) for dancers.
4. It has inspired numerous regional performative traditions across South Asia.
5. It was originally written as a stage play rather than poetry.

Which of the above statements are correct?
(A) 2, 3, and 5
(B) 1, 3, and 4
(C) 1, 2, and 5
(D) 1, 2, and 4

40. Arrange the following artistic and cultural developments in chronological order.
1. Composition of the early Sangam literature
2. Painting of the major Ajanta cave murals
3. Development of Indus Valley seals
4. Construction of the Brihadisvara Temple at Thanjavur

(A) 3, 1, 2, 4
(B) 1, 3, 4, 2
(C) 3, 2, 1, 4
(D) 2, 3, 1, 4

41. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The evolution of Indian art cannot be fully understood without studying its religious belief systems.
Reason (R): Almost all surviving art and architecture from pre-historic to CE 1200 were patronized and shaped by Hindu, Buddhist, or Jain religious imperatives.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

42. Which text is considered the foundational treatise for Indian classical music, dance, and theater?
(A) Natyasastra
(B) Arthashastra
(C) Manusmriti
(D) Kamasutra

43. Identify the incorrect statement regarding the influence of religious movements on culture up to CE 1200.
(A) Buddhism significantly stimulated the creation of rock-cut Chaityas and Viharas.
(B) Jainism contributed to manuscript illustrations and monumental statues like Gomateshwara.
(C) Hinduism inspired complex temple structures that served as hubs for performing arts.
(D) The Bhakti movement resulted in the complete abandonment of classical arts in favor of absolute silence.

44. Before reading the case study, note that it highlights the intersection of literature and historical culture.
A researcher finds an ancient text detailing the tragic story of a chaste wife who burns down a city seeking justice for her falsely accused husband. The text also elaborately describes the musical modes and dance forms of the time. Which text is the researcher analyzing?
(A) Mahabharata
(B) Cilappadikaram
(C) Bhagavatapurana
(D) Rigveda

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45. Match the deities in List I with their associated classical dance concepts or forms in List II.

List I: (Deity)

P. Shiva

Q. Krishna

R. Brahma

S. Vishnu (as Mohini)

List II: (Associated Concept/Form)

1. Creator of Natyaveda
2. Mohiniyattam
3. Tandava
4. Raas Leela

(A) P-3, Q-4, R-1, S-2

(B) P-4, Q-3, R-2, S-1

(C) P-1, Q-2, R-3, S-4

(D) P-3, Q-1, R-4, S-2

46. Read the following statements regarding prehistoric cave paintings.

Statement I: Cave paintings primarily served as a medium for early humans to document abstract philosophical thoughts.

Statement II: Visual representations in prehistoric caves offer concrete evidence of early human societal activities, such as hunting and communal living.

Which of the above statements is/are correct?

(A) Both Statement I and Statement II are correct

(B) Both Statement I and Statement II are incorrect

(C) Statement I is correct but Statement II is incorrect

(D) Statement I is incorrect but Statement II is correct

47. Consider the following statements about the Puranas:

1. They were composed to simplify complex Vedic philosophies through myths and legends.
2. They are strictly non-sectarian and avoid elevating any specific deity.
3. They function as a major thematic source for traditional Indian theatre.
4. They contain genealogies of kings and cosmology.

Which of the above statements are correct?

(A) 1, 3, and 4

(B) 1, 2, and 4

(C) 2, 3, and 4

(D) 1, 2, and 3

48. What is the most appropriate interpretation of "art as a product of society" in the context of ancient India?

(A) Artists were the highest-ranking members of the formal caste system

(B) Art was shaped by the socio-economic and religious needs of communities

(C) Art was exclusively mass-produced for large-scale commercial export

(D) Societal norms strictly forbade any depiction of human figures in art

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49. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): The Bhakti movement led to the proliferation of regional languages in literature and song.

Reason (R): Bhakti poet-saints composed verses in local dialects to connect directly with the common masses, bypassing Sanskrit scholarly elites.

(A) Both A and R are true and R is the correct explanation of A.

(B) Both A and R are true but R is not the correct explanation of A.

(C) A is true but R is false.

(D) A is false but R is true.

50. Which of the following is considered the earliest evidence of sculptural art in the Indian subcontinent?

(A) The Dancing Girl of Mohenjo-Daro

(B) The Ashokan Pillars

(C) The Yaksha and Yakshi figures of Mathura

(D) The rock-cut elephants at Dhauli

51. Consider the following statements about the Bhagavatapurana:

1. It promotes the path of intense personal devotion (Bhakti).
2. It outlines the ten primary avatars (Dashavatara) of Vishnu.
3. It explicitly details the construction of Roman-style amphitheaters.
4. It is widely recited and enacted in traditional performance arts like Krishnattam.
5. It was translated into multiple Indian regional languages.

Which of the above statements are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, 3, and 5

52. Which historical concept best explains the transition from open-air ritual dancing to structured classical dance inside temple mandapas?
(A) The complete secularization of early Indian society
(B) The influence of Central Asian nomadic military tribes
(C) The discovery of various ancient Greek theatrical texts
(D) The institutionalization of the Agamic temple culture

53. Match the following Bhakti saints or movements in List I with their primary region of influence in List II.
List I: (Saint/Movement)
P. Alvars
Q. Varkari Sampradaya
R. Virashaivas (Lingayats)
S. Jayadeva (Gita Govinda)
List II: (Primary Region)
1. Maharashtra
2. Eastern India (Odisha/Bengal)
3. Tamil Nadu
4. Karnataka
(A) P-3, Q-1, R-4, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-3, S-2
(D) P-1, Q-2, R-4, S-3

54. Read the following statements regarding the Natyasastra and performance origins.
Statement I: The Natyasastra classifies musical instruments into four main categories.
Statement II: The divine origin theory asserts that dance was invented by humans merely for entertainment during agricultural harvests.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

55. Arrange the evolution of Indian sculptural art in chronological order based on their dominant periods.
1. Erection of monolithic Ashokan pillars
2. Creation of Bhimbetka rock paintings
3. Construction of Khajuraho temples
4. Carving of the Ajanta cave murals (early phase)
(A) 2, 1, 4, 3
(B) 2, 1, 3, 4
(C) 1, 2, 4, 3
(D) 2, 4, 1, 3

56. Which pair incorrectly matches the epic or text with its core thematic essence relevant to theatre?
(A) Cilappadikaram - Purely abstract philosophical monism
(B) Ramayana - Ideal dharma and familial duty
(C) Mahabharata - Complex morality, statecraft, and conflict
(D) Bhagavatapurana - Devotion and divine play (Leela)

57. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Rituals played a critical role in the origin of Indian drama.
Reason (R): Early societies used performative rituals to appease natural forces, which gradually formalized into dramatic narratives.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

58. The 'Tandava' dance form is mythologically associated with which cosmic function?
(A) Creation and Destruction
(B) Preservation
(C) Illusion (Maya)
(D) Knowledge

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59. Consider the following statements regarding early cultures of India from pre-historic times to CE 1200:
1. The Chalcolithic period saw the first use of copper tools alongside stone.
2. The Sangam age refers to an era of great literary output in Tamil.
3. The period up to CE 1200 saw no development in maritime trade.
4. The post-Mauryan period witnessed the growth of guild systems.

Which of the above statements are correct?
(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

60. Identify the negative exception: All of the following are recognized forms of Abhinaya (expression) in Natyasastra EXCEPT:
(A) Angika
(B) Laukika
(C) Vachika
(D) Aharya

61. Consider the following statements about the Mahabharata's influence on Indian theatre:
1. It provides a source for dramatic conflicts and ethical dilemmas.
2. The plays of Bhasa, such as Urubhanga, are directly based on it.
3. It explicitly rejects the use of music and dance in storytelling.
4. It features performative sub-narratives, such as the Virataparva where Arjuna becomes a dance teacher.
5. It is exclusively performed in northern India.

Which of the above statements are correct?
(A) 1, 3, and 5
(B) 2, 4, and 5
(C) 1, 2, and 4
(D) 1, 2, 4, and 5

62. Which is the most appropriate definition of 'Desi' in the context of Indian arts?
(A) Classical forms strictly adhering to the original Natyasastra
(B) Artistic forms imported from various distant foreign lands
(C) Performances restricted only to members of the royalty
(D) Organic, popular folk traditions within local communities

63. Match the specific visual representations in List I with their historical or cultural significance in List II.
List I: (Visual Representation)
P. Indus Valley Seals
Q. Sanchi Stupa Toranas
R. Nataraja Bronze
S. Ajanta Murals
List II: (Significance)
1. Depiction of Jataka tales and early Buddhist life
2. Representation of the cosmic dance of creation and destruction
3. Early evidence of script and animal veneration
4. Intricate narrative reliefs of Buddha's life and nature spirits

(A) P-3, Q-4, R-2, S-1
(B) P-3, Q-1, R-2, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-1, Q-2, R-3, S-4

64. Read the following statements regarding the purpose of theatre as per classical traditions.
Statement I: According to the Natyasastra, theatre was created to give joy and instruction to all classes of people.
Statement II: The Shudras were strictly prohibited from watching performances sanctioned by the Natyaveda.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

65. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Gupta period is often marked by highly refined, idealized sculptural forms.
Reason (R): Artists during the Gupta period

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prioritized realistic, flawed human anatomy over spiritual idealism.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

66. How does the text Cilappadikaram demonstrate the interplay between society and art?
(A) By detailing the social hierarchy of performers and integrating folk traditions like the Kuravai dance into its narrative
(B) By showing that only kings could be artists
(C) By proving that art was completely detached from daily trade and commerce
(D) By strictly adhering only to northern Vedic rituals

67. Arrange the following religious movements in their general chronological order of emergence and peak influence.
1. Vedic Brahmanism
2. Early Buddhism and Jainism
3. Alvars and Nayanars (Early Tamil Bhakti)
4. Virashaiva (Lingayat) Movement

(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 3, 4
(D) 1, 2, 4, 3

68. Consider the following statements about the Bhagavatapurana's impact on culture:
1. It gave rise to numerous regional dance-dramas centered around Krishna.
2. It emphasized Jnana (knowledge) completely over Bhakti (devotion).
3. It inspired extensive miniature painting traditions in Rajasthan and Pahari regions.
4. It integrated pastoral and folk elements into classical literature.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 3, and 4

69. Which term refers to the foundational text of Tamil literature that greatly influences the understanding of early South Indian performative arts?
(A) Ramacharitamanas
(B) Rajatarangini
(C) Tolkappiyam
(D) Ashtadhyayi

70. Identify the correct chronological sequence of the following architectural landmarks.
(A) Natyasastra - Bharata Muni
(B) Bhakti Movement - Rejection of all musical forms
(C) Divine Origin Theory - Brahma creates Natyaveda
(D) Cilappadikaram - Ilango Adigal

71. Consider the following statements regarding the influence of various religious movements on culture:
1. Jainism heavily influenced manuscript illumination in Western India.
2. Buddhism led to the development of extensive cave architecture and mural painting.
3. The Bhakti movement restricted performative arts to Sanskrit language only.
4. Hinduism patronized temple architecture which became a canvas for sculptural art.
5. Sufi influences began blending with indigenous music toward the end of CE 1200.

Which of the above statements are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

72. Applying the concept of "Art as a product of rituals," which of the following best explains the origin of the Purvaranga in traditional Indian theatre?
(A) Religious rites performed to consecrate the stage
(B) A financial transaction segment before the play
(C) It was an intermission for the general audience
(D) It was the concluding moral lesson of the drama

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73. Match the architectural styles or features in List I with their dominant regions or dynasties up to CE 1200 in List II.
List I: (Architectural Style/Feature)
P. Dravida Style
Q. Nagara Style
R. Vesara Style
S. Rock-cut architecture (Early phase)
List II: (Region/Dynasty)
1. North India
2. South India (Cholas/Pallavas)
3. Deccan (Chalukyas)
4. Mauryan/Post-Mauryan (e.g., Barabar, early Ajanta)
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-3, R-1, S-4

74. Read the following statements regarding the Vedas and performative arts.
Statement I: The Vedas primarily consist of dramatic plays intended for public entertainment.
Statement II: The ritualistic chanting and precise phonetic recitations of the Vedas laid the groundwork for Indian classical music and vocal delivery.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

75. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Ramayana has retained immense relevance to dance and theatre across Southeast Asia.
Reason (R): Its narrative provides a universal template for depicting the triumph of dharma, adaptable to various local performative styles like the Wayang Kulit.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. In the context of visual representation up to CE 1200, what does the 'Tribhanga' posture typically represent in sculpture?
(A) A strict, straight military stance
(B) A highly stylized, three-bend posture emphasizing grace and movement
(C) A seating arrangement for kings
(D) A specific type of mudra used only in painting

77. Consider the following statements about the Natyasastra:
1. It is often referred to as the Fifth Veda.
2. It deals exclusively with dance, ignoring music and stagecraft.
3. It outlines the theory of Rasa and Bhava.
4. It acknowledges both regional (Desi) and classical (Margi) styles.
Which of the above statements are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

78. Which of the following is a direct cause of the flourishing of the Bhakti movement in medieval India?
(A) The strict enforcement of various orthodox Vedic rituals
(B) The total collapse of the regional agricultural economy
(C) The mandate of foreign rulers to alter religious practice
(D) The public desire for a personal, accessible divine connection

79. Arrange the following texts in chronological order of their cultural prominence.
1. The Indus Valley seal inscriptions
2. The Rigveda
3. The Natyasastra
4. The Gitagovinda
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

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80. Identify the correct statement regarding the epic Ramayana.
(A) It consists of 100,000 verses making it the longest epic in the world.
(B) It is divided into seven Kandas (books).
(C) It was originally composed in Tamil by Kamban.
(D) It primarily focuses on the lineage of the Chandravamsha (Lunar dynasty).

81. Consider the following statements regarding early visual arts:
1. Prehistoric cave paintings at Bhimbetka demonstrate knowledge of group hunting.
2. Mathura art heavily utilized spotted red sandstone.
3. The Amaravati school of art is renowned for its white marble sculptures.
4. Cave paintings were exclusively done using synthetic colors.
5. Sculptures in ancient India were often painted.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

82. What is the fundamental difference between 'Natya' and 'Nritta' according to classical texts?
(A) Natya involves narrative and dramatic elements, while Nritta is pure, abstract dance movement.
(B) Natya is performed only by women, while Nritta is performed only by men.
(C) Natya is vocal music, while Nritta is instrumental music.
(D) Natya is folk dance, while Nritta is court drama.

83. Match the concepts of aesthetic theory in List I with their meanings in List II.
List I: (Aesthetic Concept)
P. Rasa
Q. Bhava
R. Vibhava
S. Anubhava
List II: (Meaning)
1. The emotional state or mood of the character
2. The aesthetic flavor experienced by the audience
3. The physical manifestations or expressions of emotion
4. The determinants or causes of the emotion
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-4, R-2, S-1

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84. Read the following statements regarding art and belief systems.
Statement I: Art as a product of belief systems is evident in the construction of massive Stupas containing relics.
Statement II: Stupas were originally designed to function as military fortresses.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

85. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Bhakti movement deeply integrated dance and music into religious worship.
Reason (R): Dance and music were viewed by Bhakti saints as potent spiritual tools to express ecstatic love and devotion to God.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

86. Which of the following best represents the concept of "divine origin" in Indian theatre?
(A) The belief that ancient kings were gods who wrote all plays
(B) Brahma creating Natyaveda following a request by Indra
(C) The idea that theatre descended from alien civilizations
(D) The belief that actors become literal gods permanently after performing

87. Consider the following statements about the cultural landscape from prehistoric times to CE 1200:
1. Trade routes facilitated the spread of Indian art styles to Southeast Asia.
2. The caste system had no impact on the patronage of arts.
3. Temple towns emerged as major centers of cultural and economic activity.
4. Classical Sanskrit gradually gave way to regional languages in literary dominance towards the end of this period.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 3, and 4

88. Identify the incorrect statement regarding the major puranas and epics.
(A) The Ramayana's narrative is strictly confined to the geographic boundaries of North India.
(B) The Mahabharata contains the story of Nala and Damayanti, a popular theme in performative arts.
(C) The Bhagavatapurana details the childhood of Krishna.
(D) Puranas were instrumental in popularizing temple worship.

89. Before reading the case study, note that it highlights the intersection of visual arts, performative traditions, and textual narratives.
A temple complex built around CE 1000 features extensive external friezes depicting musicians, dancers in various karanas, and episodes from the Ramayana. This demonstrates:
(A) The isolation of architectural guilds from performing arts
(B) The prohibition of secular activities in temple premises
(C) The integration of visual arts, performative traditions, and textual narratives in religious spaces
(D) The exclusive use of abstract geometry in medieval art

90. Match the epic or textual characters in List I with their primary text in List II.
List I: (Character)
P. Draupadi
Q. Sita
R. Madhavi
S. Radha
List II: (Primary Text)
1. Ramayana
2. Mahabharata
3. Bhagavatapurana/Gita Govinda
4. Cilappadikaram
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

91. Consider the following statements about the evolution of sculpture:
1. The Indus Valley utilized lost-wax casting for bronze.
2. The Mauryan period is known for its highly polished stone sculptures.
3. The Gandhara school exclusively used terracotta.
4. The Cholas mastered the art of bronze casting.
5. The Pallavas created monumental rock-cut reliefs like the Descent of the Ganges.

Which of the above statements are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 4
(D) 1, 2, 4, and 5

92. Which competency is essential to trace the "product of society" theory in ancient Indian dance?
(A) Translating various Greek comedies into formal Sanskrit
(B) Analyzing agricultural rituals mirroring dance movements
(C) Memorizing the exact dates of prehistoric cave paintings
(D) Proving the Natyasastra was written by a single author in one day

93. Read the following statements regarding the participation of women in theatrical arts.
Statement I: The Natyasastra explicitly bars women from participating in theatrical performances.
Statement II: Historical records and temple sculptures show women actively participating

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as dancers and musicians.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

94. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Cilappadikaram is an invaluable source for historians studying the cultural life of early historic South India.
Reason (R): It contains meticulous descriptions of cities, trade, religious syncretism, and professional codes for musicians and dancers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

95. What was the central consequence of the Bhakti movement on the traditional guru-shishya parampara in the arts?
(A) It introduced a devotional dynamic to artistic instruction
(B) It destroyed the tradition completely and immediately
(C) It commercialized the tradition into financial transactions
(D) It limited the tradition to only the Kshatriya caste

96. Consider the following statements about cave paintings and visual arts:
1. Ajanta paintings are technically true frescoes executed on wet plaster.
2. The themes of Ajanta are overwhelmingly Buddhist.
3. Ellora features art from Hindu, Buddhist, and Jain traditions.
4. Prehistoric rock art provides insight into the cognitive evolution of early humans.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

97. Which of the following best defines the term 'Karanas' as mentioned in the Natyasastra?
(A) The musical instruments used in the orchestra
(B) The coordinated movements of hands and feet forming the basic units of dance
(C) The masks worn by actors playing demons
(D) The specific meters used in reciting verses

98. Match the Veda in List I with its specific contribution to Natyaveda as per mythology in List II.
List I: (Veda)
P. Rigveda
Q. Samaveda
R. Yajurveda
S. Atharvaveda
List II: (Contribution to Natyaveda)
1. Abhinaya (Acting/Gestures)
2. Rasa (Sentiments/Emotions)
3. Pathya (Text/Words)
4. Geeta (Music/Melody)
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

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99. Read the following statements regarding the emergence of Bhakti.
Statement I: The concept of Bhakti emerged suddenly in the 12th century CE without any prior textual basis.
Statement II: Elements of devotion (Bhakti) can be traced back to earlier texts like the Bhagavad Gita and the Shvetashvatara Upanishad.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

100. Identify the correct chronological sequence of the following architectural landmarks.

1. The Great Stupa at Sanchi (original brick core)
2. The Shore Temple at Mahabalipuram
3. The Kailasanatha Temple at Ellora
4. The Kandariya Mahadeva Temple at Khajuraho

(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 4, 3
(D) 2, 3, 1, 4

101. Consider the following statements about the evolution of culture:
1. Prehistoric cultures were primarily nomadic hunter-gatherers.
2. The Neolithic revolution led to settled agriculture and pottery.
3. The Indus Valley script has been completely deciphered, revealing their dance manuals.
4. Iron technology significantly altered the socio-economic landscape of the Vedic period.
5. The Mauryan empire unified a large part of the subcontinent administratively.

Which of the above statements are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, 3, and 4

102. Which aspect of Indian culture was most profoundly influenced by the Bhagavatapurana?
(A) The strict architectural layout of various military forts
(B) Narrative content of Vaishnava temple art and dance
(C) The administrative laws governing the Delhi Sultanate
(D) The maritime trade policies established by the Cholas

103. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Art in ancient India was considered a path to spiritual realization.
Reason (R): Treatises like the Natyasastra treat aesthetic experience (Rasa) as parallel to the blissful realization of the ultimate reality (Brahman).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

104. What does the term 'Marga' signify in the context of the cultural history of Indian arts?
(A) The classical, formalized, and pan-Indian tradition of arts
(B) The path of military conquest
(C) A specific regional folk dance of Bengal
(D) The architectural style of Buddhist viharas

105. Match the regions in List I with their prominent classical dance form evolved from ancient traditions in List II.
List I: (Region)
P. Tamil Nadu
Q. Kerala
R. Odisha
S. Uttar Pradesh
List II: (Dance Form)
1. Kathakali
2. Bharatanatyam
3. Kathak
4. Odissi

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-4, Q-1, R-2, S-3

106. Read the following statements regarding regional variations of the major epics.
Statement I: The major epics (Ramayana and Mahabharata) were static texts that never underwent any regional variations.
Statement II: The epics were dynamic, with numerous regional recensions that incorporated local beliefs and performative styles.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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107. Consider the following statements about the impact of belief systems on art:
1. The belief in cyclical time and rebirth is often reflected in endless, intertwining sculptural motifs.
2. Iconography was strictly regulated by Agamas and Shilpa Shastras.
3. Rituals had no bearing on the spatial layout of temples.
4. Patronage of art was often an act of earning religious merit (Punya).

Which of the above statements are correct?
(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

108. Which text serves as the primary literary evidence for the social status of courtesans and their high proficiency in arts in early historic South India?
(A) Manusmriti
(B) Cilappadikaram
(C) Arthashastra
(D) Upanishads

109. Identify the incorrect pair regarding the forms of classical theatre/dance and their primary source of narrative.
(A) Kutiyattam - Sanskrit Epics and Plays
(B) Yakshagana - Puranas and Epics
(C) Krishnattam - Ramayana
(D) Raslila - Bhagavatapurana

110. A choreographer wishes to produce a dance-drama based strictly on the concept of 'Vatsalya Rasa' (parental affection). Which of the following texts would provide the most abundant source material?
(A) The various battle scenes of the epic Mahabharata
(B) The formal political discourse in the Arthashastra
(C) The technical architectural guidelines in the Manasara
(D) Early Bhagavatapurana chapters on Yashoda and Krishna

111. Consider the following statements regarding the evolution of drama:
1. Bhasa is considered one of the earliest known Sanskrit dramatists.
2. Kalidasa's works represent the pinnacle of classical Sanskrit theatre.
3. Early dramas heavily utilized elaborate, realistic stage sets and painted backdrops.
4. The Vidushaka (jester) is a common character providing comic relief.
5. Sanskrit plays generally avoid portraying tragic endings on stage.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

112. Which philosophical concept underscores the "divine origin" theory where the universe itself is viewed as the cosmic play of the divine?
(A) Maya
(B) Leela
(C) Sunyata
(D) Syadvada

113. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The representation of Buddha in early art at Sanchi and Bharhut is aniconic.
Reason (R): Early Buddhist art used symbols like the Bodhi tree, footprints, and the Dharma wheel to represent the Buddha rather than human forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

114. What does the 'Bhagavatapurana' primarily emphasize regarding the path to salvation?
(A) Intense, unconditional loving devotion to God
(B) Extreme asceticism and rigorous self-mortification
(C) Performance of complex ancient Vedic fire sacrifices
(D) Complete withdrawal from society to study formal logic

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115. Match the components of theatrical performance in List I to their focus according to Natyasastra in List II.

List I: (Theatrical Component)

P. Nritta
Q. Nritya
R. Natya
S. Abhinaya

List II: (Primary Focus)

1. Dramatic representation with speech
2. Pure dance movements without specific meaning
3. The art of expression and communication
4. Dance that involves facial expressions conveying meaning

(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

116. Read the following statements regarding the patronage of temple architecture.

Statement I: In the history of Indian culture, the transition from CE 800 to CE 1200 saw a decline in the patronage of monumental stone temples.

Statement II: This period actually witnessed the zenith of monumental temple building by dynasties like the Cholas and Chandellas.

Which of the above statements is/are correct?

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

117. Arrange the emergence of the following literary and artistic milestones in chronological order.

1. The compilation of the Vedic Samhitas
2. The composition of the Sangam Literature
3. The writing of Kalidasa's Shakuntalam
4. The poetry of the Alvar saint Andal

(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 4, 3
(D) 2, 3, 1, 4

118. Consider the following statements about Bhakti and culture:

1. Bhakti poetry was largely restricted to elite Sanskrit.
2. The Nayanars composed the Tevaram.
3. The movement bridged the gap between the divine and the common folk.
4. Bhakti saints often utilized dance and song in their worship.

Which of the above statements are correct?

(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

119. Identify the negative exception: The Natyasastra details all of the following regarding theater EXCEPT:

(A) Construction of playhouses
(B) The use of different dialects (Prakrits) by specific characters
(C) The emotional states and sentiments (Rasa and Bhava)
(D) The exact financial salaries paid to actors by the state

120. Which feature distinctly marks the evolution of art in the historic period compared to the pre-historic period?

(A) The integration of written scripts and complex religious iconography
(B) The use of pigments
(C) The depiction of animals
(D) The use of stone as a medium

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121. Consider the following statements about the epics and their relevance to art:

1. They provided a unified cultural vocabulary across the Indian subcontinent.
2. They influenced sculpture, evident in the panels of the Kailasanatha temple at Ellora.
3. They strictly prohibited the depiction of weapons in visual arts.
4. Shadow puppetry traditions in India heavily rely on epic narratives.
5. They helped legitimize the power of kings who claimed descent from epic heroes.

Which of the above statements are correct?

(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5

(D) 1, 2, 3, and 5

122. What is the socio-cultural significance of the Kuravai dance mentioned in the Cilappadikaram?
(A) It highlights the pastoral and folk traditions deeply embedded in the society of that time.
(B) It was performed exclusively by the King and Queen.
(C) It was a martial arts display for foreign diplomats.
(D) It was a completely silent pantomime.

123. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Puranas played a crucial role in the Hindu synthesis.
Reason (R): They successfully integrated local, tribal, and folk deities into the mainstream Brahminical pantheon by establishing genealogical links.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

124. Which aesthetic concept explains why an audience feels joy even when watching a tragic or sorrowful play (Karuna Rasa)?
(A) Because the actors are always visibly happy
(B) Because Rasa is a transcendent aesthetic bliss
(C) Because the play always changes the plot ending
(D) Because the audience knows the story is factual

125. Match the periods or styles in List I with their prominent sculptural feature in List II.
List I: (Period/Style)
P. Gandhara
Q. Mathura
R. Amaravati
S. Chola
List II: (Sculptural Feature)
1. Dynamic, crowded relief sculptures in white limestone
2. Greco-Roman influence, heavy drapery
3. Indigenous style, robust forms, spotted red sandstone
4. Perfection in bronze casting (cire perdue)
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-1, R-4, S-3

126. Read the following statements regarding the earliest references to dance in India.
Statement I: The earliest references to dance in India are purely textual, found only in the Vedas.
Statement II: Archaeological evidence, such as the Dancing Girl of Mohenjo-Daro, proves that dance existed long before the compilation of the Vedas.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

127. Which of the following is considered a direct cause for the rich thematic diversity in classical Indian dance?
(A) The vast and diverse mythological narratives provided by the Puranas and Epics
(B) The strict uniform laws passed by early medieval kings
(C) The lack of any written texts before CE 1200
(D) The exclusive reliance on foreign literature

128. Consider the following statements about ancient Indian theatre:
1. The performance space (Ranga) was considered sacred.
2. The Sutradhara was the stage manager and director of the play.
3. Theatre was largely realistic and avoided any use of symbolism.
4. Music and dance were integral to the dramatic structure.
Which of the above statements are correct?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

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129. Identify the correct statement regarding religious movements up to CE 1200.
(A) Shankaracharya propagated the Dvaita (dualism) philosophy.
(B) Ramanuja's Vishishtadvaita laid a strong philosophical foundation for Vaishnava Bhakti.
(C) The Bhakti movement originated in North India and moved South.
(D) The Nayanars were devotees of Lord Vishnu.

130. Arrange the following parts of a traditional Sanskrit play in chronological order as per classical dramaturgy.
1. Purvaranga (Preliminaries)
2. Nandi (Benediction)
3. Prastavana (Prologue)
4. Main Action/Acts (Anka)
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

131. Consider the following statements about prehistoric cultures:
1. Mesolithic sites show an abundance of microliths.
2. The chalcolithic period is characterized by the absence of pottery.
3. Rock paintings offer clues about gender roles in early societies.
4. Ostrich eggshells have been found in paleolithic sites in India.
5. Megalithic burials are predominantly found in South India.
Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

132. What is the primary focus of the 'Aharya' aspect of Abhinaya?
(A) Vocal modulations and singing
(B) Postures and hand gestures
(C) Internalized emotional projection
(D) Costumes, makeup, and stage props

133. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The art of the post-Gupta period saw an increase in regional architectural styles.
Reason (R): The political fragmentation of India into regional kingdoms led to localized patronage and the development of distinct artistic schools.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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134. Which Epic or Purana is centrally concerned with the philosophy of Nishkama Karma (action without attachment to results)?
(A) Ramayana
(B) Mahabharata (specifically the Bhagavad Gita)
(C) Bhagavatapurana
(D) Cilappadikaram

135. Match the terms from Natyasastra in List I with their meanings in List II.
List I: (Term from Natyasastra)
P. Lokadharmi
Q. Natyadharmi
R. Sutradhara
S. Vidushaka
List II: (Meaning)
1. Highly stylized and conventional acting
2. Realistic and naturalistic acting
3. The jester or comic relief
4. The thread-holder or stage manager
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-4, Q-3, R-2, S-1

136. Read the following statements regarding the impact of the Bhakti movement on architecture.
Statement I: The Bhakti movement had no significant impact on the architectural evolution of temples.
Statement II: The growth of congregational singing in the Bhakti movement necessitated larger temple mandapas (halls) to accommodate devotees.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct

(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

137. Which statement most accurately reflects the "art as a product of society" perspective regarding the Devadasi system?
(A) It was created entirely by a single decree of a medieval king.
(B) It was a system imported from Central Asia.
(C) It evolved as an institution where art, religious ritual, and the socio-economic structure of the temple converged.
(D) It was purely a literary construct with no real-world application.

138. Consider the following statements regarding early India:
1. The Rigveda mentions various musical instruments like the Vina.
2. The Upanishads emphasize elaborate ritualistic sacrifices over philosophical inquiry.
3. The Arthashastra advises the state on the taxation and regulation of entertainers.
4. Ashokan edicts were solely focused on religious dogmas, ignoring civic administration.

Which of the above statements are correct?
(A) 1 and 3
(B) 1, 2, and 4
(C) 2 and 3
(D) 1, 3, and 4

139. Identify the incorrect pair of text and author.
(A) Natyasastra - Bharata Muni
(B) Cilappadikaram - Ilango Adigal
(C) Ramayana - Valmiki
(D) Mahabharata - Tulsidas

140. A museum exhibits a sculpture showing a multi-headed deity engaged in a cosmic dance, trampling a dwarf representing ignorance. Which deity and artistic concept are displayed?
(A) Vishnu performing the Raas Leela
(B) Shiva performing the Ananda Tandava
(C) Brahma reciting the Vedas
(D) Buddha attaining Nirvana

141. Consider the following statements regarding visual representations in the historic period:
1. The Yaksha and Yakshi figures represent indigenous fertility cults.
2. Buddhist art frequently used the Jataka tales to spread moral teachings visually.
3. The Gupta period saw the formalization of Hindu temple architecture.
4. Fresco-secco technique was completely unknown in India.
5. Terracotta art was an important medium for common people.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 3, 4, and 5

142. The Divine Origin theory of Natya suggests that drama was created specifically because:
(A) The existing Vedas were accessible to all, but people wanted entertainment.
(B) The gods were bored and demanded humans entertain them.
(C) Animals needed to be domesticated using music.
(D) Lower castes were denied access to the existing four Vedas

143. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The text Cilappadikaram is highly relevant to the study of South Indian dance.
Reason (R): It explicitly categorizes dances into 'Agakkuthu' (inner/classical) and 'Purakkuthu' (outer/folk) and details musical scales.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

144. Which aspect of culture was least influenced by the Bhakti movement?
(A) Classical Dance
(B) The strict codification of Vedic mathematical rituals
(C) Regional Literature

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(D) Temple Architecture

145. Match the regions in List I with their prominent prehistoric or early historic art sites in List II.
List I: (Region)
P. Madhya Pradesh
Q. Maharashtra
R. Karnataka
S. Tamil Nadu
List II: (Art Site)
1. Ajanta and Ellora
2. Bhimbetka
3. Badami and Pattadakal
4. Sittanavasal
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-1, S-4

146. Read the following statements regarding the nature of the major epics.
Statement I: The Ramayana and Mahabharata largely functioned as rigid, unchangeable scriptures throughout Indian history.
Statement II: The performative traditions of these epics, like Ramlila and Yakshagana, demonstrate their dynamic and adaptive nature.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

147. Arrange the following sculptural materials and techniques in the general chronological order of their mastery in ancient India.
1. Fired Terracotta (Indus Valley)
2. Highly Polished Sandstone (Mauryan)
3. Large-scale Rock-cut Reliefs (Pallava)
4. Advanced Cire Perdue Bronze Casting (Chola)
(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 4, 3
(D) 2, 3, 1, 4

148. Consider the following statements about the Bhagavatapurana:
1. It established the philosophical pre-eminence of Bhakti.
2. It completely rejects the path of karma.
3. It portrays Krishna not just as a king, but as a divine child and lover.
4. It provided themes for miniature paintings like the Kangra school.
Which of the above statements are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 3, and 4

149. Identify the negative exception: The Bhakti movement fundamentally altered Indian society and culture by promoting all of the following EXCEPT:
(A) The use of vernacular languages in worship
(B) The democratization of religious experience
(C) The reinforcement of the rigid varna system and caste hierarchy
(D) The emotional and musical expression of faith

150. Which text provides the most comprehensive classification of Nayakas (heroes) and Nayikas (heroines) that is heavily utilized in classical dance?
(A) Upanishads
(B) Natyasastra
(C) Arthashastra
(D) Manusmriti

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151. Consider the following statements regarding art and rituals:
1. Mandalas in art served as visual aids for meditation and ritual practice.
2. Temple architecture was conceived as a microcosm of the universe.
3. Mudras used in daily worship rituals heavily influenced classical dance gestures.
4. Secular art was completely forbidden in all ancient Indian cities.
5. The Stupa form evolved from pre-Buddhist burial mounds.
Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5

(D) 1, 2, 3, and 5

152. What is the fundamental premise of examining "art as a product of society" in historical studies?
(A) Art reflects socio-economic, belief, and political structures
(B) Art exists in an aesthetic vacuum, separate from human daily life
(C) Art can only be produced in societies with a democratic government
(D) Societal structures are formed based on artistic treatises

153. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The period from CE 800 to CE 1200 saw a massive proliferation of monumental temple architecture in South India.
Reason (R): Royal dynasties like the Cholas used monumental temples to legitimize their political power and centralize economic administration.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

154. Which element is centrally associated with the "Sattvika" form of Abhinaya?
(A) Genuine physical manifestation of internal emotion
(B) Broad and externalized bodily movements
(C) The vibrant color of the costume worn
(D) Specific ragas sung by the vocal chorus

155. Match the terms related to religious movements in List I with their meanings in List II.
List I: (Term)
P. Alvar
Q. Nayanar
R. Nirguna
S. Saguna
List II: (Meaning)
1. Devotion to a deity with attributes/form
2. Devotion to a formless, abstract divine
3. Vaishnava poet-saints of South India
4. Shaiva poet-saints of South India
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

156. Read the following statements regarding the excavation of Ajanta and Ellora caves.
Statement I: The caves of Ajanta and Ellora were carved into hard basalt rock without the use of metal tools.
Statement II: Iron tools were well known and utilized by the artisans who excavated the rock-cut caves of Ajanta and Ellora.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

157. How did the epics serve the process of cultural integration in early India?
(A) By imposing a single, uniform language on all regions
(B) By strictly forbidding the translation of various texts
(C) By absorbing local myths into a grand, pan-Indian framework
(D) By destroying indigenous folk traditions in every region

158. Consider the following statements about the Sangam literature:
1. It is the earliest known literature of South India.
2. It is divided into Agam (inner/love) and Puram (outer/war) genres.
3. It entirely ignores secular themes in favor of religious philosophy.
4. It provides evidence of a vibrant urban and mercantile society.
Which of the above statements are correct?
(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

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159. Identify the correct chronological order of the following historical empires that heavily patronized the arts.
1. Mauryan Empire
2. Kushan Empire
3. Gupta Empire
4. Chola Empire

(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

160. Which pair of dance forms and their primary region of origin is incorrectly matched?
(A) Sattriya - Assam
(B) Mohiniyattam - Odisha
(C) Kuchipudi - Andhra Pradesh
(D) Manipuri - Manipur

161. Consider the following statements about visual representations up to CE 1200:
1. The Sarnath Lion Capital features a highly polished finish.
2. The Kailasanatha temple at Ellora is a monolithic rock-cut structure.
3. The Gomateshwara statue at Shravanabelagola is an example of immense Jain monolithic sculpture.
4. Bronze sculptures were entirely unknown in South India until the Islamic invasions.
5. The Khajuraho temples display extensive erotic sculptures (Mithunas).

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

162. The theory of Rasa in Natyasastra is fundamentally based on the transformation of what psychological state into an aesthetic experience?
(A) Sthayi Bhava (Permanent emotional states)
(B) Karma (Action)
(C) Dharma (Duty)
(D) Moksha (Liberation)

163. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Vedic corpus is heavily relied upon for the direct historical study of physical theatre architecture.
Reason (R): The Vedas contain detailed, explicit blueprints for constructing large brick-and-mortar theatrical stages.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

164. What core cultural transition is evidenced by the evolution from early Vedic sacrifices to later Puranic temple worship?
(A) A shift from polytheism to a strict form of atheism
(B) A shift from agrarian society to nomadic hunter groups
(C) A shift from regional languages back to Vedic Sanskrit
(D) A shift from exclusive rituals to localized devotion

165. Match the classical texts in List I with their core structural characteristics in List II.
List I: (Classical Text)
P. Rigveda
Q. Mahabharata
R. Bhagavatapurana
S. Natyasastra
List II: (Structural Characteristic)
1. Divided into 18 Parvas (Books)
2. Divided into 36 Chapters (Adhyayas) on performance
3. Divided into 10 Mandalas (Books)
4. Divided into 12 Skandhas (Books)

(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

166. Read the following statements regarding the geography and timeline of the Bhakti movement.
Statement I: The Bhakti movement was entirely a north Indian phenomenon that emerged in the 15th century.
Statement II: The earliest phase of the Bhakti movement began in South India with the Alvars and Nayanars around the 6th to 9th centuries CE.

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Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

167. Which of the following best demonstrates the concept of "Art as a product of society"?
(A) Assuming all sculptures were made by ancient aliens
(B) Believing that art has no connection to the local economy
(C) Refusing to study the materials used by ancient artists
(D) Analyzing depictions of social classes in Ajanta murals

168. Consider the following statements about the Bhagavatapurana and dance:
1. The Raas Leela represents the pinnacle of spiritual union between the individual soul and the supreme soul.
2. The text's vivid imagery translates directly into the expressive abhinaya of dancers.
3. It advocates for martial dances meant solely for military training.
4. The narrative of Krishna subduing the serpent Kaliya is a popular choreographic theme.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

169. Identify the negative exception: Early Buddhism influenced Indian art in numerous ways, EXCEPT by:
(A) Promoting the construction of Stupas
(B) Inspiring rock-cut Chaityas and Viharas
(C) Encouraging the creation of massive Hindu sacrificial altars
(D) Utilizing narrative reliefs to tell Jataka tales

170. Which epic explicitly details the aesthetic nuances of Tamil music, referencing the seven musical notes (Pann) and instruments like the Yazh?
(A) Cilappadikaram
(B) Ramayana
(C) Mahabharata
(D) Bhagavatapurana

171. Consider the following statements about prehistoric and historic art:
1. The dancing girl of Mohenjo-Daro is made of steatite.
2. The seals of the Indus valley feature a yet undeciphered script.
3. Ashokan pillars were often topped with animal capitals.
4. The earliest structural temples were built during the Gupta period.
5. Cave paintings at Sittanavasal are associated with Jainism.

Which of the above statements are correct?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 2, 3, 4, and 5

172. The divine origin theory attributes the creation of the Natyaveda to which necessity?
(A) The need for a formal military instruction manual
(B) An inclusive entertainment medium appealing to all varnas
(C) The demand for an architectural blueprint for temples
(D) The necessity to document various astronomical observations

173. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Rituals like the Vedic Yajnas contained performative and dramatic elements.
Reason (R): Yajnas required multiple priests reciting specific dialogues, performing prescribed physical actions, and playing distinct roles.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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174. In the context of visual representation, what is a 'Chaitya'?
(A) A residential quarter for monks
(B) A royal treasury
(C) A military armory
(D) A Buddhist prayer hall housing a stupa

175. Match the key themes in List I with their primary text in List II.
List I: (Key Theme)
P. Ideal Kingship and Dharma
Q. Complex familial conflict and cosmic duty
R. Devotion (Bhakti) to the playful Krishna
S. Tragic justice and the power of a chaste woman
List II: (Primary Text)
1. Mahabharata
2. Ramayana
3. Cilappadikaram
4. Bhagavatapurana
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-3, R-1, S-4

176. Read the following statements regarding the architecture of playhouses as per the Natyasastra.
Statement I: The Natyasastra recognizes only one type of stage or playhouse architecture.
Statement II: The Natyasastra describes three distinct shapes of playhouses: rectangular, square, and triangular, each with specific dimensions.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

177. Arrange the following stylistic phases of ancient Indian art in their correct chronological sequence.
1. Mauryan Court Art (Pillars)
2. Indus Valley Civilization (Seals and Terracotta)
3. Gupta Classical Art (Sarnath Buddha)
4. Post-Gupta/Early Medieval (Ellora Monoliths)
(A) 2, 1, 3, 4
(B) 1, 2, 3, 4
(C) 2, 3, 1, 4
(D) 1, 3, 2, 4

178. Consider the following statements regarding cultural cross-pollination:
1. Gandhara art displays a fusion of Indian themes with Hellenistic stylistic features.
2. The Panchatantra tales migrated to Persia and the Arab world.
3. Indian classical music remained entirely uninfluenced by external cultures until CE 1800.
4. Chola naval expeditions helped spread Indian cultural elements to Southeast Asia.
Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

179. Identify the incorrect statement regarding the Bhakti movement up to CE 1200.
(A) The movement strongly emphasized the role of a Guru.
(B) It challenged the orthodoxy of rigid caste hierarchies.
(C) It was a monolithic movement with no internal divisions or varying philosophies.
(D) It utilized poetry, music, and dance as primary modes of expression.

180. Which of the following best defines the role of 'Rasa' in the relationship between art and the audience?
(A) It dictates the financial transaction for viewing the play.
(B) It refers to the physical seating arrangement.
(C) It is the strict script that the audience must read before the play.
(D) It is the ultimate aesthetic pleasure or empathetic connection drawn from the performance.

181. Consider the following statements about the major epics:
1. Valmiki is traditionally considered the author of the Ramayana.
2. Vyasa is traditionally considered the author

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of the Mahabharata.
3. The epics were originally an oral tradition before being written down.
4. Both epics solely feature human characters without any divine or supernatural elements.
5. The didactic portions of the Mahabharata were added much later to the original heroic narrative.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 3, 4, and 5

182. What was a significant cultural effect of the proliferation of the Bhagavatapurana?
(A) The complete eradication of Shaivism in India
(B) The immense flourishing of Krishna-centric performative arts and miniature painting schools
(C) The immediate decline of all structural temple building
(D) The mandatory translation of all texts into Greek

183. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Art in prehistoric periods, such as cave paintings, cannot be classified purely as "art for art's sake."
Reason (R): These paintings likely served magical, ritualistic, or instructional purposes intimately connected to the community's survival.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. In classical Indian dramatic theory, what is 'Vachika Abhinaya'?
(A) Expression through speech, voice modulation, and song
(B) Expression through intricate body language
(C) Expression through stage makeup and costumes
(D) The architectural layout of the green room

185. Match the philosophical schools in List I with their central doctrine relevant to the religious movements in List II.
List I: (Philosophical School)
P. Advaita Vedanta
Q. Vishishtadvaita
R. Dvaita
S. Sunyavada
List II: (Central Doctrine)
1. Non-dualism (Brahman alone is real)
2. Qualified non-dualism (Brahman has attributes)
3. Strict dualism (Soul and God are distinct)
4. Emptiness/Voidness (Buddhist philosophy)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-2, R-1, S-4

186. Read the following statements regarding the origins of 'Theyyam' in Kerala.
Statement I: The ritual of 'Theyyam' in Kerala is an example of a highly classical, codified art form completely derived from the Natyasastra.
Statement II: Theyyam is deeply rooted in indigenous, pre-Aryan folk belief systems and ancestor worship, existing outside strict classical codification.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

187. Which component of early Vedic culture had the most profound, lasting structural impact on the physical performance of traditional theatre?
(A) The use of iron weapons in local warfare
(B) The migration patterns of regional cattle
(C) The agricultural reliance on monsoon rains
(D) Geometric altar design (Vedi) influencing stages

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188. Consider the following statements about early sculptures:

1. The Mathura school prominently featured the spotted red sandstone.
2. Early Buddhist art heavily relied on anthropomorphic representations of the Buddha.
3. The Amaravati stupa reliefs are renowned for their narrative elegance.
4. Kushana royal portraits were often headless in the Mathura school.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

189. Identify the incorrect pair regarding regions and their significant cultural contribution up to CE 1200.
(A) Khajuraho - Nagara style temple architecture
(B) Mahabalipuram - Dravida style rock-cut and structural temples
(C) Ajanta - Predominantly Jain mural paintings
(D) Sanchi - Early Buddhist Stupa architecture

190. Before reading the case study, note that it highlights the foundational aesthetic guidelines for expressions.
If a classical dance performance depicts a heroine waiting anxiously for her divine lover, portraying intricate emotional states of longing, which text is most likely providing the foundational aesthetic guidelines for her expressions?
(A) Arthashastra
(B) Manusmriti
(C) Surya Siddhanta
(D) Natyasastra

191. Consider the following statements regarding the integration of society and art:
1. Folk dances often mirror the agricultural cycles of sowing and harvesting.
2. The Natyasastra acknowledges local variations (Pravrittis) in performance styles.
3. Classical art existed in total isolation from folk traditions.
4. Guilds of artisans (Shrenis) played a major role in funding ancient art.
5. Performers held a fluid social status, often marginalized yet essential to rituals.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

192. Which of the following best defines 'Mithuna' figures in historic Indian temple art?
(A) Sculptures of mythical beasts guarding the entrance
(B) Sculptural depictions of amorous couples representing auspiciousness and fertility
(C) Abstract geometric patterns on ceilings
(D) Statues of the primary deity's enemies

193. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The major epics and Puranas served as an educational medium for the masses in ancient India.
Reason (R): They conveyed complex philosophical truths through engaging narratives, parables, and theatrical adaptations accessible to those not versed in Vedic Sanskrit.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

194. In the narrative of Cilappadikaram, the city of Madurai is associated with which dramatic event?
(A) The unjust execution of Kovalan and the burning of the city
(B) The joyful marriage of Kannagi and Kovalan
(C) The grand performance of Madhavi
(D) The naval conquest of foreign lands

195. Match the ancient kingdoms in List I with their prominent artistic legacy in List II.
List I: (Ancient Kingdom)
P. Mauryas
Q. Pallavas
R. Cholas
S. Chandellas
List II: (Artistic Legacy)
1. Shore Temple at Mahabalipuram
2. Highly polished stone pillars
3. Khajuraho temple complex
4. Brihadisvara Temple and bronzes

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(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-4, Q-3, R-2, S-1

196. Read the following statements regarding the social structure of the Bhakti movement.
Statement I: The Bhakti movement relied heavily on rigid adherence to caste rules and gender norms.
Statement II: Many prominent Bhakti poet-saints were women and individuals from marginalized castes.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

197. Which of the following is considered the primary reason for the enduring relevance of the Mahabharata in modern theatre?
(A) Its brevity and simple, single-plot structure
(B) Its strict prohibition of emotional display
(C) Its exploration of complex ethical dilemmas (Dharma)
(D) Its exclusive focus on economic theories

198. Consider the following statements about early literary and performative cultures:
1. The Rigveda consists of hymns in praise of various natural deities.
2. The Upanishads deal predominantly with ritualistic sacrifices rather than philosophy.
3. Tolkappiyam is a definitive text on Tamil grammar and poetics.
4. Kalidasa's Vikramorvasiyam is a prominent Sanskrit play.

Which of the above statements are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

199. Identify the negative exception: All of the following are traditional classical dance forms deeply influenced by the Bhagavatapurana EXCEPT:
(A) Manipuri
(B) Odissi
(C) Sattriya
(D) Chhau (primarily martial/folk)

200. Arrange the following elements of a classical Natya performance in their logical sequence according to tradition.
1. Purvaranga (stage consecration)
2. Prastavana (prologue/introduction)
3. Development of the plot (Garbha/Avamarsha)
4. Phalayoga (resolution/attainment of the fruit)

(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

201. Consider the following statements regarding the divine origin theory of Natya:
1. It claims Natya was created to provide a visually and aurally pleasing medium.
2. It asserts Brahma composed the Natyaveda.
3. It states that Shiva contributed the Tandava dance.
4. It states that Parvati contributed the Lasya dance.
5. It claims that theater was invented by Greek travelers.

Which of the above statements are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 4
(D) 1, 2, 4, and 5

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202. What does the term 'Lasya' denote in the context of Indian classical dance?
(A) The graceful, fluid, and feminine aspects of dance
(B) The energetic, masculine aspects of dance
(C) The musical instruments used for rhythm
(D) The written script of the play

203. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Ajanta cave paintings provide significant sociological data about early

historic India.

Reason (R): The murals depict diverse social classes, costumes, hairstyles, foreigners, and urban architecture of the period.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. Which architectural feature was specifically designed in later Hindu temples to accommodate dance and musical performances?
(A) Garbhagriha (Sanctum)
(B) Natya Mandapa (Dance Hall)
(C) Shikhara (Spire)
(D) Amalaka

205. Match the aesthetic Rasas in List I with their corresponding primary emotion or Sthayi Bhava in List II.
List I: (Aesthetic Rasa)
P. Shringara
Q. Hasya
R. Raudra
S. Karuna
List II: (Primary Emotion)
1. Anger (Krodha)
2. Sorrow/Pity (Shoka)
3. Love/Romance (Rati)
4. Mirth/Laughter (Hasa)
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

206. Read the following statements regarding the content of the Natyasastra.

Statement I: The Natyasastra is solely focused on the theoretical philosophy of art and completely ignores practical stagecraft.

Statement II: The Natyasastra provides exhaustive practical details on stage construction, makeup, props, and rhythmic patterns.

Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

207. Which specific sub-discipline of cultural history focuses on interpreting the symbolic meaning of visual representations and sculptures?
(A) Iconography
(B) Epigraphy
(C) Numismatics
(D) Stratigraphy

208. Consider the following statements about early society and culture:
1. The Devadasi system evolved as a prominent cultural institution by the early medieval period.
2. Jainism encouraged extreme penance and Ahimsa.
3. The Charvaka school was a prominent theistic philosophy.
4. Stupas served as major pilgrimage centers for Buddhists.

Which of the above statements are correct?
(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

209. Identify the incorrect pair regarding ancient arts.
(A) Nritta - Pure rhythmic movement
(B) Aharya - Vocal singing techniques
(C) Nritya - Expressive dance conveying a story
(D) Natya - Dramatic representation

210. Before reading the case study, note that it highlights a massive narrative rock-cut relief.
The depiction of the "Descent of the Ganges" (Arjuna's Penance) at Mahabalipuram is an example of:
(A) A massive narrative rock-cut relief integrating mythology, nature, and royal patronage
(B) A purely secular architectural diagram
(C) A prehistoric cave painting
(D) An Islamic calligraphic inscription

211. Consider the following statements about the impact of the Puranas:
1. They simplified complex Vedic philosophies.

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2. They heavily promoted the concept of Avatars (incarnations).
3. They entirely rejected the use of images and idols in worship.
4. They provided a massive repository of narratives for regional theatre.
5. They were instrumental in the spread of sectarian Hinduism (Vaishnavism/ Shaivism).

Which of the above statements are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, 3, and 5

212. Which historical era is famously termed the "Golden Age" of Indian classical art and literature?
(A) The Mauryan Period
(B) The Chalcolithic Period
(C) The Early Vedic Period
(D) The Gupta Period

213. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The emergence of Bhakti led to a democratization of culture.
Reason (R): It bypassed the strict Brahminical monopoly on salvation and allowed expression through popular dialects and folk music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

214. What does the term 'Pravritti' signify in the Natyasastra?
(A) The tax paid by actors to the king
(B) Regional variations in theatrical performance styles, costumes, and languages
(C) The architectural dome of a temple
(D) The weapons used by the military

215. Match the epic or textual narratives in List I with their primary performative adaptation in List II.
List I: (Epic/Textual Narrative)
P. Ramayana
Q. Mahabharata
R. Bhagavatapurana
S. Gita Govinda
List II: (Performative Adaptation)
1. Raslila
2. Ramlila
3. Ashtapadi singing in Odissi
4. Kathakali plays like Kalyana Saugandhikam
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

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216. Read the following statements regarding the painting timeline of the Bhimbetka caves.
Statement I: The caves of Bhimbetka demonstrate a sudden, singular period of painting with no subsequent additions.
Statement II: The caves of Bhimbetka show overlapping paintings from multiple periods ranging from the Upper Paleolithic to the medieval era.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

217. Arrange the following ancient texts in the chronological order of their traditional compilation periods.
1. The Upanishads
2. The Arthashastra
3. The Ramayana (final epic form)
4. The Gitagovinda
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

218. Consider the following statements about South Indian culture:
1. The Cholas were great patrons of temple architecture and bronze casting.
2. Cilappadikaram describes the life of a merchant class alongside royal courts.
3. The Pallavas pioneered structural stone temples in South India.

4. The Sangam literature was written primarily in Sanskrit.

Which of the above statements are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

219. Identify the negative exception: According to the Natyasastra, the Natyaveda was created by combining elements from the Vedas. Which of the following is NOT one of those combinations?
(A) Pathya from Rigveda
(B) Abhinaya from Yajurveda
(C) Rasa from Atharvaveda
(D) Vastu (Architecture) from Samaveda

220. Which of the following best exemplifies the societal integration of art?
(A) Kings banning all forms of public entertainment
(B) Community participation in temple chariot festivals accompanied by music and dance
(C) Secret manuscripts hidden and never read
(D) Monks remaining completely silent for their entire lives

221. Consider the following statements regarding the influence of epics:
1. The epics were translated into regional languages during the medieval period.
2. They provided a shared cultural idiom for the Indian subcontinent.
3. They strictly discouraged any visual representation of their stories.
4. They were used to validate the political lineage of several dynasties.
5. They deeply influenced classical dance forms like Bharatanatyam and Kathakali.

Which of the above statements are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, 3, and 4

222. What was a significant cultural effect in the arts due to the philosophical shift from abstract Vedic rituals to emotion-driven Puranic narratives?
(A) A complete halt in architectural development
(B) The exclusive use of abstract geometry in all paintings
(C) The banning of all musical instruments
(D) Flourish in expressive visual arts and dance

223. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Early Buddhist Stupas featured elaborate narrative stone gateways (Toranas).
Reason (R): The stone carvings were used to educate illiterate pilgrims about the life and past lives (Jatakas) of the Buddha.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

224. The term 'Sutradhara' in ancient Indian theater literally translates to:
(A) The master of dance
(B) The holder of strings (stage manager/ director)
(C) The royal patron
(D) The chief musician

225. Match the historical sites in List I with their dominant artistic medium in List II.
List I: (Historical Site)
P. Bagh
Q. Elephanta
R. Sanchi
S. Konark
List II: (Dominant Artistic Medium)
1. Monumental Rock-cut Shaivite Cave Sculpture
2. Cave Painting (Murals)
3. Structural Sun Temple Architecture
4. Stupa and Stone Railings
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

226. Read the following statements regarding the distinction between artistic styles as per the Natyasastra.
Statement I: The Natyasastra clearly distinguishes between the classical, refined style of art (Margi) and the popular, regional styles

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(Desi).

Statement II: The text completely dismisses the Desi styles as unworthy of any aesthetic consideration.

Which of the above statements is/are correct?

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

227. Which of the following best describes the structural format of the text Cilappadikaram?

(A) A strict prose manual on statecraft
(B) A collection of short, unconnected lyric poems
(C) A poetic narrative divided into three 'Kandams' reflecting the three major Tamil kingdoms
(D) A purely abstract philosophical dialogue

228. Consider the following statements about the evolution of culture:

1. The Indus Valley Civilization demonstrated advanced urban planning.
2. The Vedic period saw the rise of the Janapadas and Mahajanapadas.
3. The Mauryan period is noted for the spread of Buddhist art and architecture.
4. The period up to CE 1200 saw the complete isolation of India from foreign trade.

Which of the above statements are correct?

(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 4
(D) 1, 2, and 3

229. Identify the incorrect statement regarding the Bhakti movement's influence on representative aspects of culture.

(A) It stimulated the growth of regional languages.
(B) It created new forms of musical composition like the Abhangs and Kirtans.
(C) It led to the destruction of all pre-existing classical dance forms.
(D) It emphasized the emotional bond over strict ritualistic precision.

230. When studying the evolution of ancient Indian sculptures, the shift from symbolic representation (like the Bodhi tree) to anthropomorphic forms (the human figure of Buddha) is most visibly tracked through the art of:

(A) The Indus Valley Civilization
(B) The Gandhara and Mathura schools
(C) The Chola bronzes
(D) The prehistoric cave paintings

231. Consider the following statements about visual representations:

1. Khajuraho temples were built by the Chandella dynasty.
2. The Brihadisvara temple is an example of Dravidian architecture.
3. Post-Gupta art is characterized by a decline in bronze casting.
4. Ajanta caves are entirely structural temples, not rock-cut.
5. The Iron Pillar of Delhi reflects high metallurgical skill from the Gupta period.

Which of the above statements are correct?

(A) 1, 3, and 4
(B) 2, 4, and 5
(C) 1, 2, 4, and 5
(D) 1, 2, and 5

232. What is the fundamental aesthetic goal of a classical Indian drama according to the Natyasastra?

(A) To evoke Rasa (aesthetic rapture) in the spectator
(B) To accurately document historical dates
(C) To serve as a political propaganda tool for the king
(D) To create physical fear in the audience

233. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): The major Puranas are vital for understanding the evolution of Hindu iconography.

Reason (R): They contain detailed descriptions of deities, their attributes, weapons, and myths, which dictated how sculptors carved them.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

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(C) A is true but R is false.
(D) A false but R is true.

234. The concept of 'Art as a product of rituals' is most clearly seen in the evolution of which form?
(A) Temple architecture evolving from the simple Vedic fire altar (Vedi)
(B) The modern novel
(C) Landscape oil painting
(D) Industrial metalworking

235. Match the character from Cilappadikaram in List I with their societal role or symbolism in List II.
List I: (Character from Cilappadikaram)
P. Kannagi
Q. Kovalan
R. Madhavi
S. Senguttuvan
List II: (Societal Role/Symbolism)
1. The righteous Chera King
2. The highly skilled courtesan/dancer
3. The wealthy merchant who falls from grace
4. The symbol of ultimate chastity and justice
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-2, R-3, S-1

236. Read the following statements regarding ancient Indian texts on dramaturgy.
Statement I: The Natyasastra is the only ancient Indian text that mentions dance and music.
Statement II: Texts like the Agni Purana and Vishnudharmottara Purana also contain significant chapters on dramaturgy, painting, and dance.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

237. Which text provides the earliest and most comprehensive theoretical framework for the classical music systems (both vocal and instrumental) of India?
(A) Arthashastra
(B) Manusmriti
(C) Natyasastra
(D) Ashtadhyayi

238. Consider the following statements about the Bhagavatapurana:
1. It is widely considered the quintessential text of Vaishnava Bhakti.
2. It outlines the concept of Navadha Bhakti (nine forms of devotion).
3. It completely ignores the philosophical aspects of Vedanta.
4. It was foundational to the development of the Pushtimarg tradition.
Which of the above statements are correct?
(A) 1, 3, and 4
(B) 2, 3, and 4
(C) 1, 2, and 3
(D) 1, 2, and 4

239. Identify the incorrect pair regarding forms of ancient expressions and their meaning.
(A) Rasa - The physical stage props
(B) Nritta - Pure rhythmic dance
(C) Abhinaya - The art of expression
(D) Bhava - The emotional state

240. Which of the following describes the most appropriate method to study the "evolution of art" from pre-historic times to CE 1200?
(A) Relying solely on one text from the 10th century
(B) Integrating archaeological findings with literary study
(C) Ignoring all religious texts
(D) Assuming that art styles never changed over the millennia

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241. Consider the following statements about South Indian Bhakti movements:
1. The Alvars were twelve Vaishnava poet-saints.
2. The Nayanars were sixty-three Shaiva poet-saints.
3. Their hymns were compiled into texts like the Nalayira Divya Prabandham and the Tevaram.
4. They strictly avoided the use of music in

their worship.
5. They were instrumental in combating the spread of Jainism and Buddhism in South India.

Which of the above statements are correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

242. According to the Natyasastra, the divine origin theory involves Indra requesting a new Veda because:
(A) An inclusive audiovisual medium for all varnas was needed
(B) The existing Vedas were lost in a cosmic fire.
(C) He wanted a manual for warfare.
(D) The earthly kings demanded new forms of tax collection.

243. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Gupta period saw the codification of many scientific, literary, and artistic principles.
Reason (R): Texts on astronomy, mathematics, and comprehensive Puranas were either compiled or finalized during this era.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

244. What does 'Angika Abhinaya' primarily involve?
(A) The use of spoken words
(B) The use of costumes
(C) The use of involuntary emotional states
(D) The use of body, limbs, and facial expressions

245. Match the following elements of visual art evolution in List I with their respective descriptions in List II.
List I: (Element of Visual Art)
P. Bhimbetka
Q. Sarnath Lion Capital
R. Ajanta Caves
S. Ellora Kailasanatha
List II: (Description)
1. Rock-cut monolithic temple carving
2. Mural paintings depicting Buddhist narratives
3. Mauryan highly polished sculptural art
4. Prehistoric rock shelter paintings

(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

246. Read the following statements regarding the societal representation in the major epics.
Statement I: The major epics solely represent the culture of the elite Kshatriya ruling classes.
Statement II: The epics encompass extensive material reflecting the beliefs, customs, and philosophies of diverse societal strata, including sages, commoners, and forest dwellers.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

247. Which of the following religious movements heavily promoted the 'Kirtan' (congregational singing) which profoundly influenced Indian classical and semi-classical music?
(A) The early Vedic sacrificial cults
(B) The Charvaka school
(C) The strict orthodox Mimamsa school
(D) The Bhakti movement

248. Consider the following statements about the cultural history of India:
1. The period up to CE 1200 saw the crystallization of the caste system.
2. Syncretism was a rare phenomenon in ancient Indian religion.
3. Temple architecture evolved from simple flat-roofed structures to complex multi-story Shikharas and Vimanas.
4. Classical Sanskrit theater reached its peak and gradually declined towards the end of this period, giving way to regional folk forms.

Which of the above statements are correct?

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(A) 1, 3, and 4
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

249. Identify the correct chronological order of the following landmark cultural texts and events.
1. The creation of the Indus Valley seals
2. The compilation of the Natyasastra
3. The composition of Cilappadikaram
4. The peak of the Chola bronze casting tradition

(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

250. How does the 'Bhagavatapurana' best represent the synthesis of "art as a product of society" and "divine devotion"?
(A) It embeds philosophical truths into pastoral, socio-cultural life
(B) It strictly separates daily social life from religious worship.
(C) It decrees that only kings can achieve salvation through art.
(D) It forbids the use of vernacular languages in the pursuit of the divine.

Direction : Please read the following source carefully.

In examining the cultural history of India spanning from the pre-historic era to CE 1200, the evolution of art serves as a foundational metric for understanding early human expression. The earliest phase of this evolution is distinctly evidenced in pre-historic cave paintings, which provide a critical visual representation of ancient life. These early visual representations functioned not merely as aesthetic endeavors but as vital communicative tools that captured the daily activities, survival strategies, and environmental interactions of early communities. Researchers studying these pre-historic rock canvases note that the imagery often includes depictions of hunting scenes, communal gatherings, and local fauna. As societies transitioned into historic periods, these visual art forms underwent significant transformation. The rudimentary sketches in caves gradually laid the groundwork for more complex visual representations that would later characterize historic Indian art. By analyzing these pre-historic cave paintings, scholars can trace a continuous trajectory of cultural evolution, observing how primitive strokes evolved into sophisticated artistic traditions. This early artistic expression demonstrates how the pre-historic culture of India was deeply intertwined with its immediate ecological setting, using available natural spaces as a medium to record and transmit collective experiences long before the advent of written records or formalized sculptural techniques.

Based on the above source, attempt the following five questions.

251. According to the passage, what functioned as a critical visual representation of ancient life in the pre-historic era?
(A) Intricate structural carvings in early temples
(B) Pre-historic cave paintings and rock canvases
(C) Formalized bronze and terracotta sculptures
(D) Detailed manuscripts of early human settlements

252. The early visual representations in pre-historic times functioned primarily as what?
(A) Communicative tools capturing daily activities
(B) Exclusive artistic displays for community leaders
(C) Preparatory designs for future stone architecture
(D) Ritualistic symbols designed to worship deities

253. What did the rudimentary sketches in caves gradually lay the groundwork for?
(A) The abandonment of visual art in later periods
(B) The transition from hunting to agricultural societies
(C) More complex visual representations in historic art
(D) The immediate creation of complex written languages

254. Which of the following is noted by researchers as being depicted in pre-historic rock canvases?
(A) Political boundaries, established trade routes, and weaponry

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(B) Complex mythologies, divine figures, and celestial star charts
(C) Architectural plans, royal decrees, and formalized written laws
(D) Hunting scenes, gatherings, and local fauna

255. The pre-historic culture of India utilized available natural spaces as a medium to record experiences prior to the advent of what?
(A) Agricultural tools or advanced forms of metallic weaponry
(B) Organized religion or standardized systems of belief
(C) Written records or sculptural techniques
(D) Permanent settlements or established migratory trade routes

Direction : Please read the following source carefully.

The evolution of art during the historic periods up to CE 1200 in India is prominently evidenced in the development of sculptures and other complex visual representations. Moving beyond the flat surfaces of pre-historic cave paintings, historic Indian art embraced three-dimensional forms to articulate cultural and societal narratives. Sculptures became a dominant medium through which the intricacies of the era's cultures were manifested. These visual representations were meticulously crafted to reflect the prevailing socio-cultural dynamics, capturing the essence of historical epochs in stone, bronze, and terracotta. Academic investigations into these historic sculptures reveal that they functioned as permanent records of the society's aesthetic sensibilities and material progress. The evolution from early rudimentary carvings to highly stylized sculptural figures illustrates a profound mastery over artistic techniques over centuries. Furthermore, these sculptures were not isolated artifacts; they were integrally connected to the architectural and cultural spaces of the time, serving as visual narratives for the populace. By studying the progression of these sculptural forms, historians can decode the layered cultural history of India up to CE 1200, identifying how visual representations shifted from simple utilitarian objects to intricate artistic statements that defined the historic period's broader cultural identity.

Based on the above source, attempt the following five questions.

256. In the historic periods up to CE 1200, what did Indian art embrace to articulate cultural and societal narratives?
(A) Exclusively flat, two-dimensional painted canvases used for murals
(B) Three-dimensional sculptural forms
(C) Abstract geometric patterns painted on interior cave walls
(D) Ephemeral sand paintings designed for daily community rituals

257. How did historic sculptures function within the society, according to academic investigations?
(A) As temporary structures built for seasonal festivals
(B) As exclusive markers of elite political boundaries
(C) As hidden artifacts reserved solely for royal courts
(D) As permanent records of aesthetic sensibilities

258. What does the evolution from early rudimentary carvings to highly stylized sculptural figures illustrate?
(A) A profound mastery over artistic techniques over centuries
(B) A rapid decline in the availability of raw materials
(C) A societal rejection of earlier philosophical traditions
(D) A shift from complex religious rituals to simple routines

259. According to the passage, historic sculptures were integrally connected to which of the following?
(A) The migratory patterns of pre-historic communities
(B) The agricultural calendars of early farming societies
(C) The architectural and cultural spaces of the time
(D) The underground storage systems of ancient villages

260. By studying the progression of sculptural forms, what can historians decode?
(A) The layered cultural history of India up to CE 1200
(B) The exact linguistic structures of ancient

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spoken dialects
(C) The precise geographical origins of early metallic ores
(D) The specific dietary habits of pre-historic human tribes

Direction : Please read the following source carefully.

The evolution of dance and drama, collectively referred to as Natya in the Indian cultural tradition, presents a complex historical narrative. A primary perspective on this evolution is articulated through the divine origin theory as outlined in the Natyasastra. According to this foundational text, Natya was not a spontaneous human invention but rather a deliberate creation of divine forces. The Natyasastra posits that dance and drama were synthesized from the sacred elements of pre-existing divine knowledge to form a comprehensive audio-visual medium. This divine origin theory emphasizes that Natya was formulated to be accessible to all segments of society, transcending the rigid boundaries of earlier textual traditions. In this framework, the components of dance and drama—such as speech, melody, gesture, and sentiment—were extracted from sacred sources to create a new, holistic art form. Consequently, the performance of Natya was historically regarded as a sacred duty, deeply embedded with divine sanction. Scholars analyzing the Natyasastra note that this theory elevated the status of dance and drama, positioning them not merely as forms of earthly entertainment but as profound, divinely orchestrated practices designed to impart moral and cultural education to the masses.

Based on the above source, attempt the following five questions.

261. How does the Natyasastra explain the evolution of dance and drama?
(A) As a slow, accidental process of human trial and error
(B) As an elite practice developed to entertain royal courts
(C) As an imitation of pre-historic hunting and gathering
(D) As a deliberate creation orchestrated by divine forces

262. According to the divine origin theory, from what were dance and drama synthesized?
(A) The architectural principles of early historical monuments
(B) The sacred elements of pre-existing divine knowledge
(C) The political treatises written by ancient secular rulers
(D) The daily physical routines of early agricultural workers

263. Why was Natya formulated according to the divine origin theory outlined in the passage?
(A) To replace all existing forms of complex written religious texts
(B) To serve as a secret communication tool among local temple priests
(C) To be accessible to all segments of society
(D) To restrict cultural participation to the elite ruling classes

264. Which components are mentioned in the passage as being extracted from sacred sources to create Natya?
(A) Costumes, lighting, stagecraft, and audience participation
(B) Percussion, stringed instruments, poetry, and prose
(C) Masks, makeup, physical acrobatics, and pantomime
(D) Speech, melody, gesture, and emotional sentiment

265. The passage notes that scholars analyze the Natyasastra's theory as elevating dance and drama to impart what to the masses?
(A) Moral and cultural education
(B) Military strategies and advanced physical combat techniques
(C) Agricultural methods and traditional seasonal farming calendars
(D) Economic principles and early historic commercial trading laws

Direction : Please read the following source carefully.

While theoretical texts often ascribe a divine genesis to performance arts, a sociological examination reveals the evolution of dance and drama (Natya) fundamentally as a product of society, its rituals, and its belief systems. In

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this context, the development of theatrical arts from pre-historic times to CE 1200 is seen as an organic cultural response to the lived realities of Indian communities. Art emerged directly from agricultural rites, seasonal festivals, and communal gatherings, functioning as an essential component of societal rituals. The rhythmic movements and expressive gestures of early dance forms were intimately tied to the collective belief systems that governed daily life, reflecting communal anxieties, aspirations, and social structures. As societies evolved, so did their rituals, prompting a parallel sophistication in the performative arts. Dance and drama became institutionalized mechanisms for reinforcing community bonds and transmitting cultural memories. Therefore, rather than being imposed from above, these art forms grew from the ground up. They were shaped by the specific socio-economic conditions and the ritualistic requirements of the populace. This perspective underscores that the evolution of Natya is inextricably linked to the continuous transformation of the society that practiced it.

Based on the above source, attempt the following five questions.

266. A sociological examination reveals the evolution of Natya fundamentally as a product of what?
(A) The strict enforcement of royal decrees and laws
(B) Society, its rituals, and its collective belief systems
(C) The spontaneous invention of individual ancient artists
(D) Theoretical manuals written independently of society

267. According to the passage, early theatrical arts emerged directly from which of the following?
(A) Military campaigns, political summits, and royal successions
(B) Agricultural rites, seasonal festivals, and communal gatherings
(C) Trade agreements, economic markets, and merchant travels
(D) Isolated meditation, silent contemplation, and solitary asceticism

268. What did the rhythmic movements and expressive gestures of early dance forms reflect?
(A) Communal anxieties, aspirations, and social structures
(B) The precise geometric measurements of historic architectures
(C) The individual aesthetic preferences of specific monarchs
(D) The chaotic and unstructured nature of primitive societies

269. As societies evolved, dance and drama became institutionalized mechanisms for what purpose?
(A) Suppressing the emotional expressions of the general populace
(B) Creating an economic divide between artists and commoners
(C) Reinforcing community bonds and transmitting cultural memories
(D) Erasing the historical records of earlier pre-historic settlements

270. The perspective in the passage underscores that the evolution of Natya is inextricably linked to what?
(A) The unchanging nature of ancient theological and ritual scriptures
(B) The rigid preservation of pre-historic survival and hunting traditions
(C) The intentional rejection of all traditional ritualistic belief systems
(D) The transformation of the practicing society

Direction : Please read the following source carefully.

In evaluating the cultural history of India, the Vedas hold a significant position, particularly concerning their relevance to the evolution of dance and theatre. These ancient texts are instrumental in understanding the early foundations of performative traditions before CE 1200. The content and character of the Vedas encompass complex rituals, rhythmic recitations, and structured ceremonial dialogues, all of which provided a proto-theatrical framework. Scholars indicate that the meticulous chanting of Vedic hymns and the coordinated physical movements required during these rituals contained the rudimentary elements of dance and drama. The vocal modulations used in the recitation of the Vedas directly influenced the auditory components of later theatrical practices, while the specific ritualistic gestures prefigured formalized

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dance movements. Thus, the relevance of the Vedas to dance and theatre lies in their synthesis of spoken word, rhythm, and prescribed action. By analyzing the structural character of Vedic ceremonies, one observes how early religious practices served as a crucible for performative techniques. The performative nature of these ancient texts demonstrates that the foundations of Indian theatre and dance were deeply embedded in the structured phonetic and kinetic expressions originally developed within Vedic ritualistic frameworks.

Based on the above source, attempt the following five questions.

271. What structural elements of the Vedas provided a proto-theatrical framework?
(A) Written histories, legal codes, and economic treatises
(B) Silent meditations, philosophical essays, and personal diaries
(C) Complex rituals, rhythmic recitations, and ceremonial dialogues
(D) Architectural plans, sculptural designs, and painting manuals

272. According to scholars mentioned in the passage, what contained the rudimentary elements of dance and drama?
(A) The spontaneous storytelling methods of traveling merchant communities
(B) Chanting of hymns and physical movements
(C) The creation of elaborate stage properties and intricate backgrounds
(D) The informal conversations held during various communal village gatherings

273. The vocal modulations used in Vedic recitations directly influenced which component of later theatrical practices?
(A) The visual staging and background scenery
(B) The physical costuming and facial makeup
(C) The spatial architecture of ancient theatres
(D) The auditory components of performance

274. What prefigured formalized dance movements in the context of Vedic rituals?
(A) Specific ritualistic gestures
(B) Unstructured communal dancing
(C) Improvised comedic routines
(D) Martial arts training exercises

275. The relevance of the Vedas to dance and theatre lies in their synthesis of which three elements?
(A) Visual art, architecture, and written prose
(B) Costume design, stage lighting, and music
(C) Spoken word, rhythm, and prescribed action
(D) Audience response, improvisation, and comedy

Direction : Please read the following source carefully.

The major epics of India have profoundly shaped its cultural landscape, with the Ramayana serving as a crucial source for the evolution of performative arts. The content and character of the Ramayana have maintained enduring relevance to dance and theatre throughout the historic period up to CE 1200. Characterized by its structured narrative arc, complex moral dilemmas, and vivid characterizations, the Ramayana provided an extensive repertoire for dramatic interpretation. The epic's content, detailing themes of duty, exile, and conflict, offered theatrical traditions a rich thematic reservoir that could be easily adapted into visual and kinetic performances. In the realm of dance and theatre, the characters of the Ramayana became archetypes, allowing performers to explore a wide spectrum of human emotions and ethical conflicts through stylized gestures and expressions. The episodic character of the text facilitated its translation into sequential dance dramas, making the epic accessible to diverse audiences. Consequently, the Ramayana functioned as a foundational script for theatrical evolution, deeply influencing how narrative dance was structured and performed. Its integration into performance art illustrates the epic's critical role in bridging literary traditions with the dynamic, visual storytelling of classical Indian theatre.

Based on the above source, attempt the following five questions.

276. What did the structured narrative arc, complex moral dilemmas, and vivid characterizations of the Ramayana provide?
(A) A repertoire for dramatic interpretation
(B) A rigid set of rules for constructing complex ancient stone temples
(C) A comprehensive framework for documenting historical trade and economy
(D) A methodology for writing early technical scientific and medical texts

277. Which themes from the Ramayana's content offered theatrical traditions a rich thematic reservoir?
(A) Agricultural cycles, seasonal changes, and farming techniques
(B) Commercial trade, maritime navigation, and economic policies
(C) Urban planning, architectural design, and civic administration
(D) Duty, exile, and conflict involving profound moral dilemmas

278. How did the characters of the Ramayana function in the realm of dance and theatre?
(A) As obscure historical figures who were largely ignored by performers
(B) Archetypes for exploring human emotions
(C) As secondary elements that were overshadowed by elaborate stagecraft
(D) As static models meant only for formal visual sculptural reproduction

279. What facilitated the Ramayana's translation into sequential dance dramas?
(A) The strict rhythmic meter of its original spoken language
(B) The lack of any complex emotional depth in the narrative
(C) The episodic character of the epic text
(D) The modern technological advancements in stage lighting

280. The integration of the Ramayana into performance art illustrates its critical role in bridging literary traditions with what?
(A) The static preservation of various pre-historic cave paintings
(B) The silent contemplation practiced in early ancient monastic life
(C) The architectural development of complex early medieval fortresses
(D) Classical Indian theatrical storytelling

Direction : Please read the following source carefully.

Within the cultural history of India spanning up to CE 1200, the Mahabharata stands as a monumental epic whose content and character have significantly influenced the domains of dance and theatre. The massive scope of the Mahabharata, characterized by its intricate plotlines and multifaceted characters, provided a limitless source of material for performative arts. Unlike simpler narratives, the epic's content involves deep philosophical dialogues and intense psychological conflicts, which challenged and subsequently elevated the expressive capabilities of dance and drama. The relevance of the Mahabharata to theatre is particularly evident in its dramatic structure, which naturally lends itself to serialized performative enactments. Dance traditions frequently drew upon the epic's intense emotional climaxes and martial confrontations to develop dynamic choreographic sequences. Furthermore, the character development within the Mahabharata required actors and dancers to adopt complex performative techniques to convey nuanced emotional states. By adapting the epic's dense narrative into visual representations, artists were able to communicate profound socio-cultural and moral ideologies to the public. Thus, the Mahabharata served not merely as a literary masterpiece but as a vital catalyst for the thematic and technical expansion of historic Indian dance and theatrical traditions.

Based on the above source, attempt the following five questions.

281. What aspect of the Mahabharata challenged and elevated the expressive capabilities of dance and drama?
(A) Deep philosophical dialogues and intense psychological conflicts
(B) Its brief, unstructured format and lack of clear character arcs
(C) Its focus purely on pastoral settings and agricultural rituals
(D) The absence of any martial confrontations or emotional climaxes

282. The relevance of the Mahabharata to theatre is particularly evident in which of its features?
(A) Its use as an exclusive text for silent, non-performative meditation
(B) Its dramatic structure naturally lending itself to serialized enactments
(C) Its strict prohibition of translating the text into visual storytelling
(D) Its focus on singular, unchangeable emotions devoid of complexity

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283. What did dance traditions frequently draw upon from the Mahabharata to develop dynamic choreographic sequences?
(A) Its detailed descriptions of ancient commercial trading routes
(B) Its intense emotional climaxes and martial confrontations
(C) Its documentation of pre-historic cave painting techniques
(D) Its legal frameworks governing early societal land ownership

284. What did the character development within the Mahabharata require actors and dancers to do?
(A) Adopt techniques to convey nuanced emotions
(B) Simplify their performances to appeal more to uneducated audiences
(C) Abandon traditional dance forms in favor of using purely vocal arts
(D) Perform without the use of facial expressions or physical gestures

285. By adapting the epic's narrative into visual representations, what were artists able to communicate to the public?
(A) The exact geographical coordinates of various ancient historic battles
(B) The detailed architectural plans regarding royal palace construction
(C) Socio-cultural and moral ideologies in the text
(D) The specific dietary laws governing the different societal classes

Direction : Please read the following source carefully.

The Cilappadikaram occupies a unique and critical space in the study of India's cultural history, specifically regarding its unparalleled relevance to the performative arts. As a major epic, the content and character of the Cilappadikaram are explicitly intertwined with the evolution of dance and theatre. The text itself serves almost as a manual of the performing arts of its time, offering detailed descriptions of various dance forms, musical instruments, and theatrical conventions. The epic's narrative structure is heavily reliant on performative elements, with its central characters being deeply involved in the arts. This intrinsic focus on performance makes the Cilappadikaram an invaluable source for understanding the technical and aesthetic standards of historic dance and drama. The character of the text goes beyond mere storytelling; it documents the societal status of artists, the rookie training involved in dance, and the integration of performance into both royal courts and public spheres. Consequently, the relevance of the Cilappadikaram to dance and theatre lies in its function as a literary archive of historic performative practices. It provides scholars with a clear, textually grounded view of how visual representations and stagecraft were conceptualized and executed in early historic cultures.

Based on the above source, attempt the following five questions.

286. The passage states that the Cilappadikaram serves almost as a manual of what?
(A) The military strategies and weapon crafting of its time
(B) The agricultural calendars and seasonal farming methods
(C) The architectural techniques used to build ancient fortresses
(D) The performing arts, detailing dance forms and instruments

287. Why is the Cilappadikaram considered an invaluable source for understanding historic dance and drama?
(A) Its narrative is strictly limited to various royal political discourses
(B) It rejects the use of traditional musical instruments in storytelling
(C) Its narrative and characters are tied to the arts
(D) It actively argues against the early institutionalization of dance

288. Beyond storytelling, what does the character of the Cilappadikaram document regarding artists?
(A) Their complete detachment from all common societal and cultural affairs
(B) Status of artists and rigorous dance training
(C) Their exclusive roles as military advisors to the various ancient kings
(D) The restriction of professional artists from performing in public arenas

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289. Into which two spheres does the text document the integration of performance?
(A) Private households and isolated monastic retreats
(B) Commercial marketplaces and foreign trade ships
(C) Pre-historic caves and underground village bunkers
(D) Royal courts and accessible public spheres

290. The relevance of the Cilappadikaram to dance and theatre lies in its function as what?
(A) A literary archive of historic performative practices
(B) A purely theological text devoid of secular traditions
(C) A collection of hymns meant solely for silent reading
(D) A theoretical rejection of visual representations on stage

Direction : Please read the following source carefully.

The Bhagavatapurana is a seminal text within the category of major puranas, exerting a profound influence on the cultural and performative history of India. The content and character of the Bhagavatapurana are primarily centered around divine narratives that are deeply emotive and inherently dramatic, making it highly relevant to dance and theatre. The text is characterized by its lyrical devotion and vivid descriptions of divine play, which directly provided the thematic foundation for numerous dance-drama traditions. Performers utilized the Bhagavatapurana's rich imagery to create visual representations that translated textual devotion into kinetic art. The epic's content, focusing on mystical exploits and pastoral settings, required dancers to develop specific emotive vocabularies to accurately depict the ecstatic and tender moods described in the purana. The relevance of the Bhagavatapurana to theatre is further demonstrated by its role in shifting performative focus toward deeply personalized, expressive portrayals of divine-human interactions. By integrating the purana's narratives into their repertoires, historical dance and theatre practitioners effectively transformed theological texts into accessible, highly structured aesthetic experiences, thereby solidifying the text's central role in the evolution of India's expressive cultural arts up to CE 1200.

Based on the above source, attempt the following five questions.

291. The content and character of the Bhagavatapurana are primarily centered around what?
(A) Secular historical accounts of royal military conquests
(B) Technical treatises on early agricultural advancements
(C) Divine narratives that are deeply emotive and dramatic
(D) Philosophical arguments rejecting emotional expression

292. What provided the thematic foundation for numerous dance-drama traditions according to the passage?
(A) The text's lyrical devotion and vivid descriptions of divine play
(B) The detailed architectural measurements found in the text
(C) The political biographies of ruling monarchs included in the purana
(D) The rigid grammatical rules governing ancient spoken dialects

293. How did performers utilize the rich imagery of the Bhagavatapurana?
(A) To create silent, motionless tableaux for temple entrances
(B) To draft new legal codes for regulating village commerce
(C) To design standardized military uniforms for royal guards
(D) To translate textual devotion into visual and kinetic art

294. What did the epic's focus on mystical exploits and pastoral settings require dancers to develop?
(A) Highly aggressive and specific martial arts techniques for stage combat
(B) Emotive vocabularies for ecstatic and tender moods
(C) Complex vocal techniques used to replace physical movement entirely
(D) Elaborate stage machinery designed to simulate various natural disasters

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295. The Bhagavatapurana played a role in shifting performative focus toward what?
(A) Impersonal, abstract geometric movements completely devoid of meaning
(B) Strictly secular narratives entirely disconnected from religious theology
(C) Expressive portrayals of divine-human interactions
(D) Comedic satires targeting the various elite political figures of the era

Direction : Please read the following source carefully.

The emergence of Bhakti and various religious movements significantly altered the cultural landscape of India, particularly influencing the different representative aspects of culture with a strong focus on dance and theatre. As these religious movements gained momentum prior to CE 1200, they initiated a paradigm shift in how performative arts were conceptualized and executed. The Bhakti movements emphasized a direct, emotional connection with the divine, which naturally found its most potent expression in dance and drama. Consequently, theatre and dance evolved from being rigid, elite rituals to highly emotive, participatory community practices. The influence of these movements on culture was profound; they democratized the performative arts by using vernacular languages and accessible regional music. Dance and theatre became the primary vehicles for propagating the ideals of the Bhakti movements, utilizing narrative performances to evoke intense devotion among the masses. This era saw the visual representation of religious themes transition into dynamic, theatrical spectacles that celebrated ecstatic devotion. By focusing heavily on personal emotional engagement, the Bhakti and associated religious movements fundamentally reshaped the aesthetic and structural frameworks of historic Indian dance and theatre, integrating spirituality inextricably with performative art.

Based on the above source, attempt the following five questions.

296. What kind of connection did the Bhakti movements emphasize that found expression in dance and drama?
(A) A transactional relationship focused on economic prosperity
(B) A highly formalized, intellectual debate regarding scripture
(C) A strict adherence to complex, elite ritualistic protocols
(D) A direct, emotional connection with the divine

297. How did theatre and dance evolve as a result of the Bhakti movements?
(A) From rigid, elite rituals to emotive, participatory community practices
(B) From public community celebrations to secretive, isolated ceremonies
(C) From emotionally expressive arts to purely intellectual, spoken lectures
(D) From vernacular performances to exclusive, classical language dramas

298. By what means did the Bhakti movements democratize the performative arts?
(A) By enforcing the use of complex classical languages only
(B) By using vernacular languages and accessible regional music
(C) By restricting audience attendance to religious scholars
(D) By eliminating all musical instruments from stage performances

299. What became the primary vehicles for propagating the ideals of the Bhakti movements?
(A) Written philosophical essays distributed to village leaders
(B) Dance and theatre utilizing narrative performances
(C) Architectural monuments constructed in remote mountains
(D) Sculptural carvings integrated into domestic households

300. The Bhakti and religious movements fundamentally reshaped historic Indian dance and theatre by integrating performative art inextricably with what?
(A) Spirituality
(B) Secular political ideologies of the era
(C) Intense martial arts and combat training
(D) Commercial and economic trade practices

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ANSWERS

1. (B) Bhimbetka
Located in Madhya Pradesh, this prehistoric site is a UNESCO World Heritage treasure showcasing thousands of years of human creativity. The rock shelters contain vibrant paintings depicting hunting scenes, communal dances, and animal figures. These artworks provide vital archaeological evidence regarding the transition from hunter-gatherer societies to more settled communities during the Mesolithic and Neolithic periods of Indian history.

2. (A) P-2, Q-3, R-4, S-1
Indian artistic evolution follows a distinct chronological path where different eras prioritized specific media and themes. The Paleolithic period is characterized by early cave art, while Megalithic cultures are known for distinctive stone burial structures. The Mauryan era introduced sophisticated polished stone pillars, leading eventually to the refined temple architecture and structural developments seen during the prosperous and creative Gupta age.

3. (C) Statement I is correct but Statement II is incorrect
The mythological origin of Indian theater posits that Brahma synthesized the Natyaveda to provide an accessible medium for moral instruction. While this divine theory is foundational, it does not negate the anthropological reality that drama evolved from folk rituals. Ancient theater remains a complex amalgam of religious mythology and grassroots communal activities that reflect the socio-cultural dynamics of early society.

4. (D) The Vedic period saw the creation of extensive rock-cut temple architecture.
During the Vedic period, religious life was primarily centered around oral traditions and open-air sacrificial rituals rather than permanent structures. Extensive rock-cut temple architecture did not emerge until several centuries later, beginning with the Mauryan and post-Mauryan periods. Consequently, associating the creation of massive monolithic temples with the early Vedic era is historically inaccurate according to current archaeological evidence.

5. (C) A is true but R is false.
Later prehistoric cave paintings in India began to reflect the transition towards settled life by depicting early agricultural practices. However, these communities did not yet rely solely on farming, as they continued to maintain hunter-gatherer traditions for significant periods. This artistic evolution captures the gradual shift in human survival strategies before the full adoption of Neolithic and Bronze Age socio-economic structures.

6. (B) To function as communal rituals and agricultural beliefs
Before their formal codification into classical styles, early folk dances were deeply embedded in the daily lives of tribal and rural communities. These performances served as essential communal rituals intended to ensure fertile harvests, appease nature spirits, and celebrate seasonal cycles. Such traditions highlight the organic relationship between art and the survival needs of ancient societies before institutionalized patronage.

7. (D) 1, 2, and 4
The Ramayana and Mahabharata serve as foundational epics exploring complex themes of duty and morality, while the Bhagavatapurana focuses on divine devotion to Vishnu. Although these texts are central to Indian culture, the Cilappadikaram belongs to the distinct Tamil Sangam tradition rather than Sanskrit literature. Collectively, these works provide the thematic and ethical framework for much of India's performative arts.

(A) Shilpa (Sculpture) from Atharvaveda
According to the Natyasastra, the Natyaveda was created by Brahma by selecting specific elements from the four Vedas to form a comprehensive art. Pathya was taken from the Rigveda, Geeta from the Samaveda, and Abhinaya from the Yajurveda. However, the element derived from

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the Atharvaveda was Rasa, representing aesthetic sentiments, rather than the physical art of sculpture or Shilpa.

9. (A) 1, 4, 3, 2
The chronological evolution of Indian literature begins with the Rigveda, which forms the foundation of Vedic culture. It was followed by the heroic narratives of the Mahabharata and the subsequent codification of dramatic theory in the Natyasastra. The Bhagavatapurana represents a later development in the Puranic tradition, emphasizing the Bhakti movement and providing rich thematic material for classical dance forms.

10. (A) Evolution from communal rituals, festivals, and myths
Ancient Indian drama did not emerge in isolation but was a direct consequence of the collective experiences of the community. It evolved from prehistoric rituals, agricultural festivals, and the enactment of shared myths that sought to explain the cosmos. This perspective views art as a vital social tool that reflects and shapes the beliefs, values, and history of a society.

11. (D) 2, 4, and 5
The Bhagavatapurana is a pivotal text in the Vaishnava tradition that profoundly shaped the Bhakti movement across the Indian subcontinent. By detailing the various incarnations of Vishnu and the life of Krishna, it provided an endless source of narratives for classical dance. Its emphasis on personal devotion and emotional connection with the divine remains a central theme in modern performative arts.

12. (B) The capacity to synthesize mythology with ritualistic anthropological data
Effectively analyzing the origins of Indian theater requires a balanced approach that respects both textual traditions and historical evidence. One must integrate the symbolic "divine origin" narratives with anthropological studies of early tribal rituals and communal festivals. This synthesis allows for a deeper understanding of how abstract mythological concepts were grounded in the actual social and ritualistic practices of ancient communities.

13. (C) Bhagavatapurana - Prakrit
The Bhagavatapurana is composed in Classical Sanskrit and serves as a major text for the Vaishnava tradition. While the Rigveda represents the earliest Vedic Sanskrit and the Cilappadikaram is a masterpiece of early Tamil literature, the Bhagavatapurana maintained the use of Sanskrit to articulate complex theological and philosophical ideas. Therefore, matching this specific Purana with Prakrit is linguistically and historically incorrect.

14. (A) Both A and R are true and R is the correct explanation of A.
The Bhakti movement revolutionized Indian culture by making spiritual and artistic expression accessible to all levels of society. By utilizing vernacular languages and communal singing, Bhakti saints broke the monopoly of elite rituals. This inclusive approach directly led to the democratization of dance and music, allowing common people to participate in and contribute to the vibrant cultural life of India.

15. (A) Highly polished monolithic stone pillars with animal capitals
Mauryan art is best defined by its sophisticated stonework, particularly the massive monolithic pillars erected by Ashoka. These pillars feature a unique, lustrous polish and are crowned with intricate animal capitals, such as the famous Sarnath Lion Capital. This era marked a transition from perishable materials like wood and clay to the permanent medium of stone in Indian monumental art.

16. (A) P-3, Q-2, R-1, S-4
Each of these ancient texts serves a specific function in the development of Indian performative traditions. The Natyasastra provides technical rules, while the Cilappadikaram documents early regional Tamil forms. The Bhagavatapurana offers the devotional themes used in Raas Leela, and the Mahabharata supplies the epic conflicts that drive many traditional dramas. Together, they form the literary backbone of classical arts.

17. (C) Statement I is correct but Statement II is incorrect
The early Bhakti movement in South India was led by the Nayanars and Alvars, who utilized poetry and music to express their devotion. Contrary

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to the idea that it had no impact, the movement profoundly influenced the performative arts by moving them into the public sphere of temples. This shift ensured that dance and music became integral parts of communal religious life.

18. (A) Large temples with dedicated Mandapas institutionalized dance traditions
As temple architecture evolved, the inclusion of specific structures like the Natya Mandapa provided a dedicated space for ritualistic performances. This physical environment allowed classical dance to become institutionalized as a part of temple service, supported by royal patronage. The temple served as both a religious center and a cultural stage, ensuring the preservation and refinement of various dance forms.

19. (C) 1, 2, and 4
Prehistoric cave paintings in India reveal that early humans possessed a sophisticated understanding of their environment and animal anatomy. These artists used natural pigments like red and green to depict communal activities, including hunting and ritualistic dancing. However, these paintings do not show the rigid social hierarchies or royal courts that only emerged much later during the historic and urbanized periods.

20. (D) Madhavi
In the Tamil epic Cilappadikaram, Madhavi is a character of great significance who represents the refined artistic culture of the era. As a highly trained courtesan and dancer, she demonstrates mastery over the complex musical modes and dance forms prevalent in early South Indian society. Her character highlights the professional status and high social standing of artists during this historic period.

21. (C) The aesthetic flavor or emotional essence evoked in the audience
Rasa is the central concept in Indian aesthetic theory, referring to the ultimate emotional experience shared between the performer and the spectator. It is the "flavor" or essence that arises when various artistic elements, such as gestures and music, are combined effectively. The goal of any classical performance is to evoke this transcendental state, allowing the audience to experience universal human emotions.

22. (A) Both A and R are true and R is the correct explanation of A.
The Gandhara school of art emerged in a region where Indian, Persian, and Greco-Roman cultures met. This unique geographic position led to a synthesis of styles, where Buddhist themes were depicted using Western artistic conventions like heavy drapery and realistic anatomy. Therefore, the presence of Greek features is a direct result of the intense cultural interactions occurring at this ancient crossroads.

23. (D) The Indus Valley Civilization produced numerous massive stone temples.
The Indus Valley Civilization is renowned for its advanced urban planning, drainage systems, and sophisticated crafts like seal making and pottery. However, archaeological excavations have not yielded any evidence of massive stone temples or monumental religious structures from this era. Such architectural developments occurred much later in Indian history, beginning with the Buddhist stupas and the subsequent evolution of Hindu temple styles.

24. (A) P-3, Q-4, R-2, S-1
The Natyasastra classifies the art of expression, or Abhinaya, into four distinct categories that together create a complete performance. Angika focuses on bodily movements, while Vachika involves the use of speech and song. Aharya covers the external elements like costumes and makeup, and Sattvika represents the internal psychological states. This comprehensive system ensures a holistic approach to communication in Indian theater.

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25. (A) 1, 2, 3, 4
The development of Indian sculptural art follows a clear chronological progression from the early Indus Valley terracotta figures to the sophisticated Mathura school. This was followed by the monumental Pallava rock-cut reliefs and reached a pinnacle in the exquisite bronze casting of the Chola period. Each stage represents an evolution in materials, techniques, and the underlying religious and social imperatives of the time.

26. (A) Women dedicated to the ritual worship and service of temple deities
The Devadasi system was a significant socio-cultural institution where women were dedicated

to temples to serve the deity through music and dance. These women were highly educated in the arts and played a crucial role in maintaining the classical traditions of the time. Their dedication ensured that the temple remained a vibrant center for both religious ritual and high-quality artistic performance.

27. (D) 1, 3, and 4
The Bhakti movement fundamentally transformed Indian theater by shifting the narrative focus from royal praise to divine love and spiritual devotion. It encouraged the development of musical dramas and communal street plays that were accessible to everyone, regardless of their social status. By emphasizing the emotional connection between the devotee and God, it breathed new life into traditional performance styles.

28. (B) The absorption of folk deities into the overarching Puranic pantheon
Syncretism in Indian culture is most evident in the way local folk traditions and deities were gradually integrated into the wider Puranic religious framework. This process allowed diverse communities to find a place within the mainstream tradition while preserving their local identities. Such cultural blending ensured the continuity and richness of Indian religious life, as reflected in various myths and artistic representations.

29. (B) Both Statement I and Statement II are incorrect
While the major epics like the Mahabharata are rich sources of narrative and moral philosophy, they do not provide technical guidelines for theater construction. Conversely, the Natyasastra is the primary treatise that offers detailed architectural rules for playhouses, and it does not rely on the epics for these specific structural mandates. Therefore, both statements misattribute the source of technical theatrical guidelines.

30. (D) Andal - Tamil Nadu
Andal was a renowned female Bhakti saint and one of the twelve Alvars of South India, specifically associated with the Tamil Nadu region. Her poetic compositions, such as the Tiruppavai, reflect intense devotion to Lord Vishnu and remain central to the cultural and religious life of the area. Other saints like Basavanna and Chaitanya belonged to different geographical and linguistic traditions.

31. (A) Both A and R are true and R is the correct explanation of A.
The Bhagavatapurana provided the essential thematic foundation for many classical Indian dance forms, particularly those centered on the life of Krishna. By detailing his childhood exploits and divine love, the text offered a rich repository of emotional narratives for dancers to interpret through Abhinaya. This direct influence highlights how a religious text can shape the repertoire and aesthetics of an art form.

32. (B) The tragic life of Kannagi and her husband Kovalan
Cilappadikaram is a foundational Tamil epic that narrates the story of Kannagi, whose husband Kovalan is unjustly executed by the King of Madurai. The narrative explores themes of justice, fate, and the power of virtue, culminating in Kannagi's transformation into a deity. This epic provides invaluable insights into the social, economic, and artistic life of early South Indian urban centers.

33. (B) 1, 2, and 4
The Vedas are the earliest literary records of Indian civilization, considered divinely revealed and foundational to religious and intellectual life. While the Samaveda specifically contributed to the musical heritage through its chants, the Vedas as a whole do not contain prescriptive guidelines for classical sculpture. Those technical rules were developed later in specialized treatises known as the Shilpa Shastras and Agamas.

34. (A) Predominance of secular, non-religious portraiture
Art during the Gupta period is primarily known for its profound spiritual idealism and the refinement of religious iconography. While the era saw significant advancements in depicting human forms and serene expressions, the art remained deeply rooted in Hindu, Buddhist, and Jain religious themes. Secular, non-religious portraiture was not a predominant feature, as the focus was on representing the divine and transcendental.

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35. (A) P-4, Q-1, R-3, S-2
Each of these historic and prehistoric sites is defined by a specific artistic medium that reflects its cultural context. Bhimbetka is known for early rock shelter paintings, while Sanchi represents the pinnacle of early stupa architecture. Ajanta is famous for its elaborate Buddhist cave murals, and Mahabalipuram showcases the mastery of rock-cut reliefs and structural stone temples by the Pallava dynasty.

36. (D) The need for an inclusive audiovisual medium for all social classes
According to mythological tradition, the gods requested Brahma to create a fifth Veda that would be accessible to all sections of society, including those denied access to the existing four Vedas. In response, Brahma synthesized the Natyaveda to provide both instruction and entertainment through an audiovisual medium. This origin story highlights the inclusive and pedagogical purpose of drama in ancient India.

37. (D) Statement I is incorrect but Statement II is correct
The Natyasastra does not view art as a purely aesthetic pursuit; instead, it emphasizes its role in moral instruction and spiritual upliftment. Historical evidence confirms that early Indian dramas were deeply integrated into religious and social life, frequently being performed during temple festivals and auspicious ceremonies. This dual function of entertainment and education was central to the traditional understanding of performative arts.

38. (B) The highly codified, classical, and universally recognized standard of performative art
In the context of Indian arts, the term 'Margi' refers to the classical tradition that follows the strict rules and guidelines laid down in foundational texts like the Natyasastra. It represents a standardized, pan-Indian approach to performance that was practiced in royal courts and temples. This stands in contrast to 'Desi', which refers to the more localized and spontaneous folk traditions.

39. (D) 1, 2, and 4
The Ramayana is a vital source for Indian theater, providing a vast array of dramatic episodes and archetypal characters that embody ideal virtues. While it has inspired countless performative traditions across Asia, it was originally composed as a poetic epic rather than a technical manual for dance or a stage play. Its enduring influence lies in its narrative power and universal moral themes.

40. (3, 1, 2, 4)
The cultural history of India follows a timeline starting with the urban developments of the Indus Valley and their sophisticated seals. This was followed by the literary achievements of the Sangam era in the south. The classical peak of mural painting in Ajanta occurred during the Gupta and post-Gupta periods, finally leading to the monumental temple architecture of the Chola dynasty.

41. (A) Both A and R are true and R is the correct explanation of A.
Religion has been the primary driving force behind the development of Indian art and architecture since ancient times. Most surviving monuments and artworks were commissioned to serve religious purposes, whether as objects of worship or sites for communal gathering. Therefore, understanding the underlying belief systems is essential to fully grasp the symbolic meaning, style, and historical context of these creations.

42. (A) Natyasastra
The Natyasastra, traditionally attributed to Bharata Muni, is the foundational treatise that codifies the principles of Indian classical music, dance, and theater. It provides exhaustive details on everything from emotional states and gestures to stage construction and musical theory. This comprehensive work has guided artists for centuries, ensuring the continuity and refinement of India's sophisticated performative traditions throughout various historical periods.

43. (D) The Bhakti movement resulted in the complete abandonment of classical arts in favor of absolute silence.
Religious movements in India have historically stimulated, rather than suppressed, artistic growth. Buddhism and Jainism inspired monumental architecture and detailed paintings, while Hinduism led to the creation of elaborate temple complexes. Far from promoting silence,

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the Bhakti movement revitalized the arts by integrating music, dance, and poetry into everyday worship, making these expressions more vibrant and accessible to the common masses.

44. (B) Cilappadikaram
The researcher is analyzing the Cilappadikaram, a celebrated Tamil epic centered on the tragic story of Kannagi and Kovalan. The text is renowned for its detailed descriptions of the musical modes and dance forms of early South India. It also provides a vivid account of the urban life and social customs of the time, making it an invaluable resource for cultural historians.

45. (A) P-3, Q-4, R-1, S-2
Indian mythology deeply intertwines various deities with specific artistic concepts and dance forms. Shiva is the progenitor of the vigorous Tandava dance, while Krishna is central to the lyrical Raas Leela. Brahma is traditionally regarded as the creator of the Natyaveda, and the enchanting form of Vishnu as Mohini is the mythological basis for the graceful Mohiniyattam dance of Kerala.

46. (D) Statement I is incorrect but Statement II is correct
Prehistoric cave paintings were not created as abstract philosophical documents but rather as visual records of the immediate experiences of early humans. They offer concrete evidence of societal activities like hunting, dancing, and communal living. These visual representations are vital for understanding the cognitive development and social structures of prehistoric communities before the advent of written language and formal history.

47. (A) 1, 3, and 4
The Puranas were composed to make the profound truths of the Vedas accessible to the general public through engaging myths and legends. These texts serve as a major repository of themes for traditional theater and contain valuable historical data, including royal genealogies. By popularizing sectarian worship and elaborate narratives, the Puranas played a crucial role in shaping the religious and cultural landscape.

48. (B) Art was shaped by the socio-economic and religious needs of communities
The concept of "art as a product of society" emphasizes that artistic expression is deeply influenced by the prevailing social, economic, and religious conditions of its time. In ancient India, art served communal needs, from ritualistic objects to grand temple architecture funded by merchant guilds and kings. This perspective helps historians understand how art reflects the values and structural dynamics of the community.

49. (A) Both A and R are true and R is the correct explanation of A.
The Bhakti movement fundamentally altered the linguistic landscape of Indian literature by promoting the use of vernacular languages. Poet-saints chose to compose their verses in local dialects to ensure their message of devotion reached the common people directly. This deliberate choice bypassed the scholarly elite and led to a massive flourish of regional poetry and music across the entire subcontinent.

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50. (A) The Dancing Girl of Mohenjo-Daro
The small bronze statue known as the "Dancing Girl," discovered at Mohenjo-Daro, is one of the earliest known examples of sculptural art in the Indian subcontinent. Created using the sophisticated lost-wax casting technique, it demonstrates the high level of metallurgical and artistic skill possessed by the Indus Valley Civilization. This figure provides evidence of early performative traditions and aesthetic sensibilities.

51. (C) 1, 2, 4, and 5
The Bhagavatapurana is a cornerstone of the Bhakti tradition, emphasizing intense personal devotion to Vishnu and detailing his various incarnations. It has been translated into numerous regional languages and continues to provide the narrative core for traditional performative arts like Krishnattam. However, it does not contain details about Roman-style amphitheaters, as it is focused on Indian spiritual and cultural narratives.

52. (D) The institutionalization of the Agamic temple culture
The transition from uncodified folk traditions to structured classical dance was largely driven by the rise of Agamic temple culture. As temples became central socio-economic institutions, they provided a formal environment for the arts to flourish under ritualistic guidelines. This institutionalization led to the creation of dedicated spaces for performance within the temple complex, ensuring the preservation of the classical heritage.

53. (A) P-3, Q-1, R-4, S-2
The Bhakti movement manifested through various regional traditions, each with its unique saints and poetic styles. The Alvars pioneered the movement in Tamil Nadu, while the Varkari tradition flourished in Maharashtra. The Virashaivas emerged as a significant social and religious force in Karnataka, and Jayadeva's Gita Govinda profoundly influenced the devotional and artistic culture of eastern India.

54. (C) Statement I is correct but Statement II is incorrect
The Natyasastra is a comprehensive technical manual that classifies musical instruments and outlines the complex rules of performance. Contrary to the idea that dance was invented purely for entertainment, the divine origin theory suggests that it was created as a sacred medium for moral and spiritual education. This highlights the deep religious and philosophical foundations of the performative arts in India.

55. (A) 2, 1, 4, 3
The evolution of Indian art begins with the ancient rock paintings of Bhimbetka, followed by the monumental polished stone pillars of the Mauryan era. The development of sophisticated mural painting is seen in the early phases of Ajanta, and the sequence culminates in the intricate structural temple architecture of Khajuraho. This timeline reflects the changing materials, techniques, and artistic priorities over several millennia.

56. (A) Cilappadikaram - Purely abstract philosophical monism
While the major epics and Puranas provide rich narrative themes for theater, the Cilappadikaram is primarily focused on human drama, justice, and the socio-cultural life of early South India. It is not a text of abstract philosophical monism. Instead, it vividly portrays the interplay between fate and personal virtue, making it a powerful source for dramatic storytelling rather than theoretical metaphysics.

57. (A) Both A and R are true and R is the correct explanation of A.
Rituals served as the foundational building blocks for the development of Indian drama. Early societies engaged in performative acts to communicate with the divine and ensure communal well-being, which gradually evolved into structured theatrical narratives. These early ritualistic elements, such as symbolic gestures and chanting, were eventually codified into the sophisticated classical traditions that define Indian theater today.

58. (A) Creation and Destruction
The Tandava is a powerful and vigorous dance form mythologically attributed to Lord Shiva. It represents the cosmic cycle of creation, preservation, and ultimate destruction of the universe. This dance symbolizes the eternal rhythmic energy that drives the cosmos and is a central theme in Indian sculptural art and classical dance, reflecting the profound philosophical concept of cyclical time.

59. (D) 1, 2, and 4
India's early history is marked by significant technological and cultural transitions, such as the use of copper in the Chalcolithic period and the literary brilliance of the Sangam age. The post-Mauryan period also saw the development of organized guild systems that supported the arts. Contrary to isolationist views, maritime trade flourished during this era, facilitating the exchange of Indian culture across Asia.

60. (B) Laukika
The Natyasastra identifies four primary forms of expression, or Abhinaya, which are essential for any theatrical performance. These include Angika (body), Vachika (speech), Aharya (costume), and Sattvika (internal emotion). While Laukika refers to naturalistic or worldly behavior, it is not one of the four codified categories of classical

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expression used by performers to communicate complex meanings and emotions on the stage.

61. (C) 1, 2, and 4
The Mahabharata is an inexhaustible source of dramatic material, providing the foundation for countless plays and ethical explorations in Indian theater. From the early works of Bhasa to its role in regional traditions, the epic has profoundly influenced the performative arts across the entire country. It even features characters like Arjuna in artistic roles, demonstrating the deep integration of performance within its narrative.

62. (D) Organic, popular folk traditions within local communities
In the traditional classification of Indian arts, 'Desi' refers to the regional and folk styles that evolved naturally within local communities. Unlike the highly codified 'Margi' traditions, 'Desi' art forms are spontaneous and often reflect the specific cultural, linguistic, and social characteristics of a particular area. These traditions provide a vibrant and diverse foundation that has continuously influenced and enriched classical forms.

63. (A) P-3, Q-4, R-2, S-1
Visual representations in ancient India served diverse purposes, from the symbolic seals of the Indus Valley to the detailed Buddhist narratives on the Sanchi toranas. The Nataraja bronze represents the sophisticated philosophical concept of the cosmic dance, while the Ajanta murals offer a window into the spiritual life and Jataka tales. Together, these artworks illustrate the complex interplay between religion, philosophy, and artistic technique.

64. (C) Statement I is correct but Statement II is incorrect
The Natyasastra explicitly states that theater was created as an inclusive medium meant for the enjoyment and education of all social classes. It was envisioned as a "Fifth Veda" that bypassed the social restrictions of the other four, allowing everyone to witness the portrayal of moral truths. Therefore, the idea that any group was strictly barred from watching these performances contradicts the text's original purpose.

65. (C) A is true but R is false.
Gupta period art is celebrated for its highly refined and idealized forms that prioritize spiritual serenity and transcendental beauty. Artists of this era did not focus on realistic or flawed human anatomy; instead, they sought to depict an idealized state of being. This emphasis on spiritual idealism over raw realism is what defines the "Classical Age" of Indian sculptural art.

66. (A) By detailing the social hierarchy of performers and integrating folk traditions like the Kuravai dance into its narrative
Cilappadikaram provides a comprehensive view of the relationship between society and art by depicting the professional lives of performers and the integration of folk dances into urban culture. It describes how music and dance were not just courtly entertainments but were deeply woven into the social fabric and religious rituals of early South India. This narrative realism makes the text a vital historical document.

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67. (A) 1, 2, 3, 4
The religious history of India begins with Vedic Brahmanism, followed by the emergence of Buddhism and Jainism as major reformative forces. The early Bhakti movement then flourished in the South through the Alvars and Nayanars, eventually leading to more radical social movements like the Virashaivas in Karnataka. Each of these movements significantly influenced the artistic and literary expressions of their respective eras.

68. (D) 1, 3, and 4
The Bhagavatapurana has had a lasting impact on Indian culture by inspiring numerous dance-dramas and vibrant painting traditions centered on Krishna. By integrating pastoral folk elements into high literature, it made spiritual themes more relatable and encouraged the growth of regional artistic expressions. Its focus on Bhakti, rather than just abstract knowledge, revitalized the performative arts across the Indian subcontinent for centuries.

69. (C) Tolkappiyam
Tolkappiyam is the oldest surviving work of Tamil literature and serves as a foundational text for understanding the grammar, poetics,

and socio-cultural landscape of early South India. It provides critical information about the classification of landscapes, social customs, and early performative traditions. This work is essential for scholars tracing the evolution of Tamil culture and its unique artistic developments before CE 1200.

70. (B) Bhakti Movement - Rejection of all musical forms
The Bhakti movement was fundamentally characterized by its embrace of music, dance, and poetry as primary vehicles for spiritual expression and devotion. The assertion that this movement rejected musical forms is historically false, as poet-saints used bhajans and kirtans to reach the common masses. This inclusive approach helped democratize religious practices and significantly enriched the cultural and performative landscape of India.

71. (D) 1, 2, 4, and 5
Religion has consistently acted as a major catalyst for artistic innovation in India, with Buddhism, Jainism, and Hinduism each contributing unique architectural and visual styles. The Bhakti movement, rather than being restrictive, promoted the use of regional languages in performance. Towards the end of the first millennium, new cultural influences like Sufism also began to blend with indigenous traditions, further diversifying the arts.

72. (A) Religious rites performed to consecrate the stage
The Purvaranga in traditional Indian theater consists of a series of ritualistic preliminaries performed before the actual play begins. These rites are intended to sanctify the stage, appease the deities, and ensure a successful performance. This practice reflects the belief that theater is a sacred act, and the stage is a consecrated space where the human and divine worlds intersect.

73. (A) P-2, Q-1, R-3, S-4
Indian temple architecture developed into distinct regional styles, with the Dravida style flourishing in the south and the Nagara style in the north. The Vesara style emerged in the Deccan as a hybrid form, while early rock-cut traditions laid the foundation for monumental stone construction. These architectural developments were supported by various dynasties, reflecting the political and religious diversity of the subcontinent.

74. (D) Statement I is incorrect but Statement II is correct
While the Vedas are not dramatic plays in the modern sense, their ritualistic structure and precise chanting provided the foundational elements of sound and rhythm for Indian music. The emphasis on phonetic accuracy and vocal delivery in Vedic recitations significantly influenced later classical traditions. Thus, the Vedas served as a crucial intellectual and auditory precursor to the sophisticated performative arts developed in later periods.

75. (A) Both A and R are true and R is the correct explanation of A.
The Ramayana's narrative of the triumph of dharma provides a universal moral template that has resonated across diverse cultures in Southeast Asia. Its flexibility allowed it to be adapted into various local performative styles, such as shadow puppetry and traditional dance. This cross-cultural relevance demonstrates the epic's power to transcend linguistic and geographic boundaries while maintaining its core ethical message.

76. (B) A highly stylized, three-bend posture emphasizing grace and movement
The 'Tribhanga' is a signature posture in Indian sculptural art and classical dance, characterized by three distinct bends in the body at the neck, waist, and knees. This posture creates a dynamic sense of movement and grace, moving away from rigid frontal positions. It is widely used to depict deities and dancers, reflecting the high level of aesthetic refinement in ancient Indian art.

77. (C) 1, 3, and 4
The Natyasastra is a monumental work that provides a comprehensive theoretical framework for all aspects of the performative arts, including dance, music, and stagecraft. It introduces the vital concepts of Rasa and Bhava while recognizing both the classical and regional styles of performance. As the foundational text of Indian aesthetics, it has shaped the development of theater and dance for nearly two millennia.

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78. (D) The public desire for a personal, accessible divine connection
The Bhakti movement flourished in medieval India as a response to the growing desire for a more personal and emotional connection with the divine. By bypassing complex rituals and rigid social hierarchies, it offered a path of devotion that was accessible to everyone. This movement utilized music, dance, and regional languages to express spiritual truths, making it a powerful force for social and cultural change.

79. (A) 1, 2, 3, 4
The cultural timeline of India begins with the early evidence of script and imagery found on Indus Valley seals, followed by the foundational hymns of the Rigveda. The subsequent codification of performative arts occurred in the Natyasastra, while the Gitagovinda represents a much later development in medieval devotional poetry. This progression illustrates the continuous evolution of Indian thought and artistic expression over several centuries.

80. (B) It is divided into seven Kandas (books).
The Ramayana, traditionally attributed to Valmiki, is a major Sanskrit epic structured into seven distinct sections known as Kandas. These books narrate the life of Rama, from his birth to his eventual coronation and beyond. While shorter than the Mahabharata, the Ramayana has had a profound influence on the moral and artistic landscape of India and much of Southeast Asia.

81. (B) 1, 2, 3, and 5
Early Indian visual arts were characterized by regional diversity and technical mastery, from the prehistoric cave paintings of Bhimbetka to the sophisticated sculptures of the Mathura and Amaravati schools. Artists utilized locally available materials and natural pigments to create vibrant works that often reflected religious themes. Evidence suggests that even stone sculptures were frequently painted, highlighting the importance of color in ancient aesthetic traditions.

82. (A) Natya involves narrative and dramatic elements, while Nritta is pure, abstract dance movement.
In classical Indian performative theory, a clear distinction is made between 'Natya' and 'Nritta'. Natya refers to the dramatic aspect of performance that involves storytelling, character portrayal, and emotional expression. In contrast, Nritta is pure dance characterized by rhythmic footwork and abstract movements that do not convey a specific narrative. Together with Nritya, they form the complete structure of classical performance.

83. (A) P-2, Q-1, R-4, S-3
The theory of aesthetics in the Natyasastra involves several interconnected components that together create a successful performance. Rasa is the ultimate aesthetic experience of the audience, while Bhava represents the internal emotional state of the character. Vibhava and Anubhava are the causes and manifestations of these emotions, respectively. Understanding these relationships is essential for any performer seeking to evoke a powerful response in the viewer.

84. (C) Statement I is correct but Statement II is incorrect
Stupas are significant architectural manifestations of Buddhist belief, originally designed to house sacred relics and serve as objects of veneration. They are not military fortresses but spiritual monuments that reflect the Buddhist worldview and the importance of pilgrimage. Their design, including the hemispherical dome and ornate railings, is intended to guide the devotee through a symbolic journey toward enlightenment and spiritual peace.

85. (A) Both A and R are true and R is the correct explanation of A.
The Bhakti movement fundamentally changed the role of the arts by integrating music and dance into the heart of religious worship. Saints viewed these expressions as powerful spiritual tools that allowed devotees to experience and express ecstatic love for the divine. This integration led to the creation of new artistic forms and ensured that the performative arts remained a vital part of communal life.

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86. (B) Brahma creating Natyaveda following a request by Indra
The "divine origin" theory in Indian theater posits that the performative arts were created by the gods to provide an inclusive and educational medium for all humanity. According to this myth, Brahma synthesized the Natyaveda by taking elements from the four existing Vedas. This story emphasizes the sacred nature of theater and its role as a powerful tool for moral and spiritual instruction in society.

87. (D) 1, 3, and 4
The cultural landscape of India up to CE 1200 was shaped by active trade routes, the emergence of temple towns as hubs of activity, and the gradual rise of regional languages. While social structures were complex, they did not prevent the flourishing and patronage of diverse artistic traditions. These factors combined to create a vibrant and interconnected culture that reached far beyond the subcontinent's geographic borders.

88. (A) The Ramayana's narrative is strictly confined to the geographic boundaries of North India.
Contrary to the idea of geographic limitation, the Ramayana's narrative encompasses a vast area and has been adapted into numerous regional and international versions. It has had a profound impact across South and Southeast Asia, influencing everything from local folklore to monumental architecture. This widespread reach demonstrates the epic's universal appeal and its ability to integrate diverse regional cultures into a shared mythological framework.

89. (C) The integration of visual arts, performative traditions, and textual narratives in religious spaces
Temple complexes built around CE 1000 serve as remarkable examples of how visual arts, performative traditions, and literature were unified within sacred spaces. The presence of detailed sculptural friezes depicting dancers and epic episodes indicates that temples were not just places of worship but also vibrant centers for cultural expression. This integration highlights the holistic nature of Indian artistic and religious life during the medieval period.

90. (A) P-2, Q-1, R-4, S-3
Each of these characters is a central figure in a foundational text that has profoundly shaped Indian cultural and artistic identity. Sita and Draupadi represent the moral and heroic themes of the Sanskrit epics, while Madhavi illustrates the sophisticated artistic culture of early Tamil literature. Radha, as depicted in the Bhagavatapurana and later poetry, embodies the intense devotional spirit that drove the Bhakti movement.

91. (D) 1, 2, 4, and 5
The history of Indian sculpture is marked by technical brilliance across different eras and materials, from Indus Valley bronzes to Mauryan stone pillars. The Cholas achieved perfection in bronze casting, while the Pallavas created monumental rock-cut reliefs. These developments were driven by both religious imperatives and royal patronage, though some schools, like Gandhara, were also influenced by external artistic conventions such as those from the Greco-Roman world.

92. (B) Analyzing agricultural rituals mirroring dance movements
Understanding Indian dance as a "product of society" requires analyzing how early performative movements were rooted in the daily lives and rituals of communal groups. By studying agricultural practices and seasonal festivals, one can trace the organic evolution of movements that were later codified into classical forms. This anthropological approach provides a deeper perspective on how art reflects the fundamental survival strategies and beliefs of a community.

93. (D) Statement I is incorrect but Statement II is correct
While some later social norms may have restricted participation, the Natyasastra itself recognizes the importance of both men and women in the performative arts. Archaeological and sculptural evidence from countless temples confirms that women were actively involved as highly skilled dancers and musicians throughout ancient and medieval India. Their contributions were essential to the development and maintenance of the country's rich classical and folk traditions.

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94. (A) Both A and R are true and R is the correct explanation of A.
Cilappadikaram is an essential resource for historians because it offers a meticulous and comprehensive account of the social and cultural life in early South India. By describing everything from urban trade and religious practices to the professional standards of artists, the text provides a vivid window into the past. This narrative detail allows for a deeper understanding of the complex societal structures of the historic period.

95. (A) It introduced a devotional dynamic to artistic instruction
The Bhakti movement infused the traditional guru-shishya parampara with a deep sense of spiritual devotion, transforming the relationship between teacher and student. Artistic training became not just a matter of technical mastery but also a path for spiritual realization and service to the divine. This shift ensured that the arts remained deeply connected to the religious life of the community while maintaining high technical standards.

96. (B) 2, 3, and 4
Cave paintings and visual arts in India offer a profound record of religious and social history, from the prehistoric rock art of Bhimbetka to the sophisticated murals of Ajanta. While Ajanta is overwhelmingly Buddhist, Ellora showcases the coexistence of Hindu, Buddhist, and Jain traditions. These sites provide vital insights into the cognitive evolution of early humans and the complex interplay of religious philosophies over many centuries.

97. (B) The coordinated movements of hands and feet forming the basic units of dance
In the Natyasastra, 'Karanas' are defined as the fundamental units of dance, consisting of specific coordinated movements of the body, hands, and feet. There are 108 recognized Karanas that form the technical basis for classical dance choreography. These movements are often depicted in temple sculptures, serving as a permanent visual record of the sophisticated performative techniques that have been practiced in India for nearly two millennia.

98. (A) P-3, Q-4, R-1, S-2
The mythological creation of the Natyaveda emphasizes its role as a synthesis of the highest knowledge found in the four Vedas. By combining pathya (text), geeta (music), abhinaya (acting), and rasa (emotion), Brahma created a comprehensive medium that appealed to both the mind and the senses. This structure underscores the belief that the performative arts are a sacred and holistic path to moral and spiritual education.

99. (D) Statement I is incorrect but Statement II is correct
The Bhakti movement did not emerge in a vacuum but was the culmination of devotional ideas that had been present in Indian thought for centuries. Early roots can be found in foundational texts like the Bhagavad Gita and the Upanishads, which explored the relationship between the individual and the divine. These earlier philosophical currents eventually blossomed into the widespread and diverse popular movements of the medieval period.

100. (A) 1, 2, 3, 4
The architectural landscape of India evolved from early Buddhist stupas to sophisticated monolithic and structural temples. This progression reflects advancements in engineering and the changing religious priorities of various dynasties. From the symbolic dome of Sanchi to the intricate carvings of Khajuraho, these monuments stand as permanent records of the subcontinent's artistic and spiritual journey over more than a thousand years of history.

101. (C) 1, 2, 4, and 5
India's cultural evolution is marked by significant transitions, from the nomadic life of early humans to the urban planning of the Indus Valley and the administrative unification under the Mauryas. Technological advancements like iron significantly impacted the socio-economic landscape, while settled agriculture led to the development of pottery and complex social structures. These historical changes provided the necessary foundations for the subsequent flourish of Indian arts and literature.

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102. (B) Narrative content of Vaishnava temple art and dance
The Bhagavatapurana profoundly influenced Indian culture by providing the narrative framework for much of Vaishnava religious life and artistic expression. Its detailed accounts of Krishna's life became the primary source for temple iconography, classical dance themes, and traditional theater. This influence demonstrates how a single religious text can shape the visual and performative language of an entire civilization for many centuries.

103. (A) Both A and R are true and R is the correct explanation of A.
In ancient Indian thought, art was viewed not just as entertainment but as a powerful medium for achieving spiritual realization. Treatises like the Natyasastra suggest that the aesthetic experience of Rasa is parallel to the blissful state of realizing ultimate reality. This philosophical perspective elevated the role of the artist and the performer, making the pursuit of artistic excellence a sacred and transformative endeavor.

104. (A) The classical, formalized, and pan-Indian tradition of arts
'Marga' signifies the classical, high-art tradition in India that adheres to formalized rules and universal aesthetic principles. It represents a standardized system of performance and artistic creation that was recognized across various regions and supported by elite patronage. This tradition provided a unified cultural language that coexisted with and was continually influenced by the diverse regional folk styles known as 'Desi'.

105. (A) P-2, Q-1, R-4, S-3
Indian classical dance forms are deeply rooted in their specific geographic and cultural regions, each evolving from ancient traditions while maintaining a unique identity. Whether through the energetic storytelling of Kathakali or the graceful movements of Bharatanatyam and Odissi, these forms reflect the diverse historical paths of their respective areas. Together, they represent the rich and varied performative heritage that has been preserved across the Indian subcontinent.

106. (D) Statement I is incorrect but Statement II is correct
The major epics, the Ramayana and Mahabharata, were never static; instead, they were dynamic narratives that lived through countless regional variations and performative traditions. Each region incorporated local beliefs, languages, and artistic styles into their versions, ensuring the epics remained relevant to their specific social contexts. This flexibility allowed the stories to serve as a unifying cultural force while celebrating India's immense regional diversity.

107. (D) 1, 2, and 4
Belief systems in ancient India profoundly influenced the development of art, from the symbolic use of motifs to the strict regulation of iconography. The pursuit of artistic patronage was often viewed as a way to earn religious merit, and rituals dictated the spatial layout of sacred structures. These factors combined to create an artistic tradition that was deeply meaningful, technically sophisticated, and central to the religious life of the community.

108. (B) Cilappadikaram
Cilappadikaram is a crucial literary source that sheds light on the high social status and professional expertise of courtesans in early South India. Through the character of Madhavi, the text describes the rigorous training and cultural contributions of these women, who were masters of music and dance. This evidence challenges simplistic views of ancient social hierarchies and highlights the importance of professional artists in the urban economy.

109. (C) Krishnattam - Ramayana
Krishnattam is a traditional dance-drama from Kerala that specifically depicts the life and divine activities of Lord Krishna based on the Krishnageethi. It is distinct from Ramanattam, which focuses on the Ramayana narrative. Therefore, attributing the Ramayana as the primary source for Krishnattam is incorrect, as the form is entirely dedicated to the themes found within the Vaishnava Puranic traditions and the Bhagavatapurana narratives.

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110. (D) Early Bhagavatapurana chapters on Yashoda and Krishna
For a performance focused on 'Vatsalya Rasa', or parental affection, the Bhagavatapurana provides the most abundant and vivid source material. The chapters detailing the childhood of Krishna and his interactions with his mother Yashoda are rich with emotional depth and endearing narratives. These stories have inspired generations of artists and remain central to the expressive repertoire of many classical Indian dance forms today.

111. (A) 1, 2, 4, and 5
The evolution of Sanskrit drama represents a peak of Indian classical literature, with early playwrights like Bhasa and masters like Kalidasa setting the standard. These plays often featured archetypal characters like the Vidushaka and followed aesthetic rules that generally avoided tragic endings. While symbolic, the staging relied more on the actor's skill and evocative poetry than on elaborate realistic sets, reflecting the sophisticated nature of ancient Indian dramaturgy.

112. (B) Leela
The concept of 'Leela' views the entire universe and the activities of the divine as a form of cosmic play or effortless creative activity. This philosophical idea provides the foundation for the divine origin theory of theater, where performance is seen as a reflection of this sacred play. It emphasizes that art and existence are not just serious duties but also expressions of divine joy and creative energy.

113. (A) Both A and R are true and R is the correct explanation of A.
Early Buddhist art at sites like Sanchi and Bharhut avoided depicting the Buddha in human form, instead using aniconic symbols to represent his presence. This artistic choice reflected early theological perspectives that emphasized his transcendence and the attainment of Nirvana. By using symbols like the footprints or the Dharma wheel, artists allowed devotees to focus on the Buddha's teachings and spiritual essence rather than his physical form.

114. (A) Intense, unconditional loving devotion to God
The Bhagavatapurana primarily emphasizes the path of Bhakti, or intense and unconditional devotion, as the most effective way to achieve spiritual liberation. It moves away from the focus on complex Vedic rituals or abstract intellectualism, advocating for a personal and emotional relationship with the divine. This message of accessible and heart-centered spirituality was central to the widespread success and lasting influence of the Bhakti movement.

115. (A) P-2, Q-4, R-1, S-3
Indian performative arts are built upon a sophisticated structure that distinguishes between pure movement and dramatic representation. Nritta focuses on rhythmic dance, while Nritya incorporates expressive storytelling. Natya involves the full dramatic experience with speech and characters. All of these elements are brought to life through Abhinaya, the comprehensive art of communication and expression that bridges the gap between the performer and the audience.

116. (D) Statement I is incorrect but Statement II is correct
The period from CE 800 to CE 1200 was actually a time of immense architectural growth and the zenith of monumental temple building in India. Dynasties like the Cholas and Chandellas commissioned massive stone structures that served as centers of religious, social, and economic life. Far from a decline, this era witnessed the full crystallization of the Dravida and Nagara styles, producing some of the most iconic monuments in the world.

117. (A) 1, 2, 3, 4
The literary history of India follows a clear chronological path from the early Vedic Samhitas to the sophisticated Sangam literature of the south. This was followed by the classical peak of Sanskrit drama with Kalidasa and later by the emotional and devotional poetry of Bhakti saints like Andal. Each milestone represents a new phase in the development of Indian thought, language, and artistic expression over several centuries.

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118. (B) 2, 3, and 4
The Bhakti movement fundamentally altered Indian culture by promoting a direct and emotional connection with the divine, bypassing traditional social barriers. Saints like the Nayanars used music and song to reach the masses, making spiritual expression accessible and communal. By utilizing vernacular languages and performative arts, the movement bridged the gap between formal religion and everyday life, leaving a lasting impact on the subcontinent's cultural heritage.

119. (D) The exact financial salaries paid to actors by the state
The Natyasastra is an exhaustive manual that covers nearly every aspect of the performative arts, from theater architecture and linguistic variations to the complex theories of Rasa and Bhava. It provides a comprehensive guide for the artist and the architect alike. However, as an aesthetic and technical treatise, it does not concern itself with the specific administrative or financial details of state-funded salaries for performers in various historical periods.

120. (A) The integration of written scripts and complex religious iconography
A key distinction between prehistoric and historic art is the emergence of written scripts and highly developed religious iconography. While early cave paintings used natural pigments to depict daily life, the historic period introduced sophisticated symbolic languages and formalized representations of deities. This transition reflects the growth of organized religion, urbanized social structures, and the systematic codification of artistic principles in specialized treatises.

121. (C) 1, 2, 4, and 5
The major epics have served as a unifying cultural force in India, providing a shared vocabulary that has influenced sculpture, theater, and political life for millennia. Their narratives have been adapted into countless performative traditions, from classical dance to shadow puppetry, and were often used by rulers to validate their own authority. These epics remain a vibrant and essential part of the subcontinent's living artistic and social heritage.

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122. (A) It highlights the pastoral and folk traditions deeply embedded in the society of that time.
The mention of the Kuravai dance in the Cilappadikaram is a significant social detail that illustrates the deep integration of folk and pastoral traditions in early South Indian society. This communal dance reflects the daily lives and beliefs of the common people, showing that high literature of the time recognized and valued regional folk expressions. It provides a more complete picture of the diverse cultural landscape of the era.

123. (A) Both A and R are true and R is the correct explanation of A.
The Puranas were instrumental in the "Hindu synthesis" by integrating diverse local and tribal traditions into a unified religious framework. By establishing mythological and genealogical links, they allowed folk deities to be absorbed into the mainstream pantheon. This process of cultural assimilation ensured the broad appeal of Puranic Hinduism and helped create a shared religious identity that could accommodate immense regional diversity across the entire subcontinent.

124. (B) Because Rasa is a transcendental aesthetic bliss
In Indian aesthetic theory, the experience of Rasa is viewed as a transcendental state that goes beyond the immediate emotions depicted on stage. Even when a performance portrays sorrow or tragedy, the audience experiences a refined aesthetic bliss because the emotion is universalized and detached from personal suffering. This transformation allowed the spectator to find joy and spiritual upliftment in the artistic representation of any aspect of the human experience.

125. (A) P-2, Q-3, R-1, S-4
Different regions and periods in India developed distinct sculptural styles that reflected their unique cultural and aesthetic priorities. From the Greco-Roman influence of Gandhara to the indigenous red sandstone figures of Mathura, these schools contributed to a diverse artistic heritage. The narrative elegance of Amaravati and the metallurgical perfection of Chola bronzes represent the continuous evolution of technique and symbolic representation over more than a thousand years of history.

126. (D) Statement I is incorrect but Statement II is correct
While ancient texts provide important theoretical information, archaeological evidence confirms that dance existed in the Indian subcontinent long before the Vedas were written. The discovery of the bronze "Dancing Girl" at Mohenjo-Daro offers concrete proof of an early performative culture. This find highlights the long and continuous history of dance in India, showing that it has been a vital part of social and artistic life since the earliest urban civilizations.

127. (A) The vast and diverse mythological narratives provided by the Puranas and Epics
The rich thematic diversity of classical Indian dance is a direct consequence of the vast repository of narratives found in the Puranas and the major epics. These texts provided dancers with an endless array of characters, emotional conflicts, and philosophical themes to explore through their art. This deep connection to mythological literature has ensured that Indian dance remains a vibrant and meaningful medium for expressing the complex human and divine experiences.

128. (B) 1, 2, and 4
Ancient Indian theater was a holistic and sacred art form where the performance space was consecrated and the entire production was guided by the Sutradhara. Music and dance were not merely accompaniments but were integral to the dramatic structure and storytelling process. Rather than pursuing raw realism, the theater utilized a sophisticated system of symbolism and stylized movements to convey profound emotional and philosophical truths to the audience.

129. (B) Ramanuja's Vishishtadvaita laid a strong philosophical foundation for Vaishnava Bhakti.
Ramanuja's philosophy of Vishishtadvaita, or qualified non-dualism, was a pivotal development in the history of the Bhakti movement. By providing a solid intellectual framework for the emotional path of devotion, he helped bridge the gap between abstract philosophy and personal religious experience. His teachings significantly influenced the spread of Vaishnavism and laid the groundwork for many later devotional traditions across both South and North India.

130. (A) 1, 2, 3, 4
A traditional Sanskrit play follows a carefully structured sequence that begins with the sacred preliminaries of the Purvaranga and the benediction of the Nandi. This is followed by the Prastavana, which introduces the audience to the play's context, before moving into the main action of the drama. This logical progression ensures that the performance is both a religious ritual and an engaging narrative, fulfilling its dual purpose of devotion and entertainment.

131. (C) 1, 3, 4, and 5
Prehistoric and early historic cultures in India are understood through a combination of stone tools, rock art, and burial practices. While the Mesolithic and Neolithic periods saw technological and social changes, the decipherment of the Indus script remains elusive. Rock paintings and megalithic sites provide essential clues about the daily lives and beliefs of early societies, offering a window into a time before the emergence of detailed written records.

132. (D) Costumes, makeup, and stage props
Aharya Abhinaya is the aspect of theatrical expression that deals with external elements such as costumes, makeup, jewelry, and stage props. It is essential for defining the character's identity, social status, and regional origin, helping the audience to immediately recognize and engage with the performer. This visual component works in harmony with bodily movements and vocal delivery to create a complete and convincing dramatic persona on the stage.

133. (A) Both A and R are true and R is the correct explanation of A.
The post-Gupta period in India was characterized by political fragmentation, which directly influenced the development of the arts. As regional kingdoms emerged, localized patronage led to the creation of distinct artistic schools and architectural styles, such as the Nagara and Dravida traditions. This diversity reflects how political and social structures can shape the evolution of artistic expression, resulting in a rich and varied cultural heritage across the subcontinent.

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134. (B) Mahabharata (specifically the Bhagavad Gita)
The philosophy of Nishkama Karma, or performing one's duty without attachment to the results, is a central theme of the Bhagavad Gita, which is part of the epic Mahabharata. This profound concept has had a lasting impact on Indian thought and has been explored through countless artistic and theatrical adaptations. It provides a moral framework for action and continues to be a major source of inspiration for both spiritual practice and creative expression.

135. (A) P-2, Q-1, R-4, S-3
The Natyasastra defines theater through a variety of roles and styles, from the stylized Natyadharmi acting to the more naturalistic Lokadharmi approach. The production is managed by the Sutradhara, who oversees the entire performance, while the Vidushaka provides essential comic relief. This sophisticated system of categorization ensures that theater can accommodate a wide range of stories and emotional experiences while maintaining a consistent and recognized professional structure.

136. (D) Statement I is incorrect but Statement II is correct
The Bhakti movement had a direct and significant impact on temple architecture by changing the way devotees interacted with the sacred space. The growing popularity of congregational singing and communal worship necessitated larger assembly halls, or mandapas, within the temple complex. This architectural evolution reflects how changes in religious practice and social behavior can drive innovations in the physical structures designed to accommodate them, ensuring they remain relevant to the community.

137. (C) It evolved as an institution where art, religious ritual, and the socio-economic structure of the temple converged.
The Devadasi system is best understood as a complex socio-cultural institution where artistic excellence, religious ritual, and the economic life of the temple were inextricably linked. This institution provided a formal structure for the preservation of classical music and dance, supported by both temple resources and royal patronage. It reflects how societal needs for ritual and artistic expression can create unique and lasting institutions within a particular historical and social context.

138. (A) 1 and 3
Early Indian culture is characterized by a mix of spiritual traditions and pragmatic governance, as reflected in the Vedas and the Arthashastra. While religious hymns mentioned musical instruments, secular texts like the Arthashastra focused on the administration and regulation of social activities, including entertainment. These diverse sources show that ancient society balanced its religious duties with the practical needs of statecraft and the management of cultural life for its citizens.

139. (D) Mahabharata - Tulsidas
The Mahabharata is traditionally attributed to the sage Vyasa, who is considered the composer of the original epic. Tulsidas, on the other hand, was a later medieval poet famous for the Ramcharitmanas, a popular Hindi version of the Ramayana. This mismatch highlights the importance of correctly identifying the authors and origins of foundational texts that have shaped Indian literary and cultural history for centuries across different linguistic traditions.

140. (B) Shiva performing the Ananda Tandava
The sculpture of Shiva as Nataraja represents the Ananda Tandava, a dance that symbolizes the cosmic cycle of creation and destruction. The multi-headed or multi-armed figure trampling the dwarf Apasmara vividly illustrates the victory of divine knowledge over ignorance. This iconic representation is a cornerstone of Indian aesthetic theory and sculptural art, reflecting profound philosophical ideas through a dynamic and highly stylized visual form that resonates globally.

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141. (C) 1, 2, 3, and 5
Visual representations in historic India were diverse and deeply connected to various religious and social traditions. From the indigenous Yaksha figures to the narrative Buddhist reliefs and the formalization of Hindu temple architecture, art served as a powerful medium for communication and devotion. The use of terracotta and common themes also ensured that artistic expression was accessible to the broader population, reflecting the inclusive nature of ancient Indian culture.

142. (D) Lower castes were denied access to the existing four Vedas
The divine origin theory of Natya suggests that the gods created theater specifically to bridge the social gap in religious education. Because the lower castes were traditionally denied access to the four Vedas, Brahma synthesized the Natyaveda as a "Fifth Veda" that could be seen and heard by everyone. This highlights the inclusive and pedagogical intent of ancient Indian drama, aiming to transmit moral and spiritual truths to all members of society.

143. (A) Both A and R are true and R is the correct explanation of A.
Cilappadikaram is an invaluable text for understanding the history of South Indian dance because it provides a detailed and technical account of performative traditions. By distinguishing between classical and folk styles and explaining musical scales, the epic offers insights that are not found in other contemporary works. This technical detail confirms the existence of a highly sophisticated and codified artistic culture in early historic South India, making it a primary historical source.

144. (B) The strict codification of Vedic mathematical rituals
The Bhakti movement profoundly influenced classical dance, regional literature, and temple architecture by emphasizing personal devotion and emotional expression. However, it had little impact on the technical and rigid codification of Vedic mathematical and sacrificial rituals, which remained the domain of a specialized priestly class. The movement's focus was on making spiritual life more accessible and heartfelt, rather than altering the technical foundations of ancient ritualistic sciences.

145. (A) P-2, Q-1, R-3, S-4
India's artistic heritage is distributed across various regions, each with its unique sites and traditions. From the prehistoric paintings of Bhimbetka to the world-famous cave murals of Ajanta and the monumental rock-cut reliefs of the Pallavas and Chalukyas, these sites provide a comprehensive history of Indian art. Each location reflects the specific environmental, religious, and political factors that shaped its development, contributing to the country's diverse and rich cultural landscape.

146. (D) Statement I is incorrect but Statement II is correct
The major epics have never been fixed, unchangeable texts; instead, they have thrived through a continuous process of reinterpretation and adaptation. Performative traditions like Ramlila and Yakshagana demonstrate how the narratives remain dynamic, incorporating local languages and social concerns. This flexibility has ensured the epics' enduring popularity and relevance, allowing them to function as living traditions that continue to evolve with each new generation of performers and audiences.

147. (A) 1, 2, 3, 4
The history of Indian sculpture is a testament to the continuous evolution of materials and techniques over several millennia. From the early use of fired terracotta to the mastery of polished stone, rock-cut reliefs, and advanced bronze casting, each era brought new innovations. This chronological progression reflects both technical advancements and the changing socio-religious needs of Indian society, resulting in some of the most sophisticated artistic achievements in human history.

148. (D) 1, 3, and 4
The Bhagavatapurana is a pivotal text that established the spiritual supremacy of Bhakti and provided a wealth of imagery for Indian art and dance. By portraying Krishna in relatable human roles, it made divine concepts more accessible and inspired various painting and performative schools. While it emphasized devotion, it did not completely reject other paths, but rather integrated them into its overarching message of loving surrender to the divine.

149. (C) The reinforcement of the rigid varna system and caste hierarchy
The Bhakti movement was a powerful force for social reform that challenged rigid caste hierarchies and promoted a more egalitarian vision of society. By emphasizing personal devotion over ritualistic status, it opened the path to salvation for everyone, regardless of their background. This democratic spirit was reflected in the arts, where vernacular languages and folk

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forms were embraced, fostering a more inclusive and vibrant cultural environment for all.

150. (B) Natyasastra
The Natyasastra provides a sophisticated classification of Nayakas and Nayikas, categorizing characters based on their temperament, social status, and emotional states. This system has become a foundational element of classical Indian dance and theater, guiding performers in their portrayal of complex human relationships and emotions. By providing these detailed archetypes, the text ensures that the portrayal of human experience on stage is both nuanced and universally recognizable.

151. (D) 1, 2, 3, and 5
The development of Indian art is deeply intertwined with religious rituals and belief systems, where symbols and structures serve spiritual purposes. From the use of mandalas for meditation to the symbolic layout of temples and the ritualistic origins of stupas and dance gestures, art was a primary tool for religious life. This connection ensured that artistic expression remained meaningful and central to the community's pursuit of both secular beauty and spiritual realization.

152. (A) Art reflects socio-economic, belief, and political structures
Examining "art as a product of society" involves analyzing how artistic expressions are shaped by the broader historical context in which they were created. This perspective recognizes that art does not exist in a vacuum but is a reflection of a community's economic resources, religious beliefs, and political power. By studying these connections, historians can gain a deeper understanding of both the art itself and the society that produced and valued it.

153. (A) Both A and R are true and R is the correct explanation of A.
The proliferation of monumental temple architecture in South India between CE 800 and CE 1200 was a direct result of political and social needs. Dynasties like the Cholas used these grand structures to demonstrate their authority and manage the economic life of their kingdoms. The temple served as a central institution that unified religious ritual with political legitimacy, driving some of the most significant architectural achievements in Indian history.

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154. (A) Genuine physical manifestation of internal emotion
Sattvika Abhinaya is considered the highest form of expression in Indian theater, as it involves the genuine manifestation of internal emotional states. Unlike external movements or costumes, it focuses on subtle physical responses that arise naturally from intense psychological involvement in the character. This level of acting requires a deep emotional connection and is essential for evoking a powerful and authentic Rasa in the audience, reflecting the sophistication of classical dramaturgy.

155. (A) P-3, Q-4, R-2, S-1
The Bhakti movement was a diverse and multi-faceted phenomenon that included both devotional poetry to specific deities and the pursuit of a formless divine. In South India, the Alvars and Nayanars pioneered these traditions, leaving a rich literary and musical legacy. Their work highlights the different ways in which spiritual devotion can be expressed, whether through elaborate sectarian worship or abstract philosophical contemplation, shaping the religious life of the subcontinent for centuries.

156. (D) Statement I is incorrect but Statement II is correct
The remarkable excavation of the rock-cut caves at Ajanta and Ellora was made possible by the use of sophisticated iron tools. Contrary to myths of primitive construction, the artisans who carved these monolithic structures possessed a high level of engineering skill and metallurgical knowledge. This technical capability allowed them to transform hard basalt rock into intricate prayer halls and temples, leaving behind some of the world's most impressive examples of rock-cut architecture.

157. (C) By absorbing local myths into a grand, pan-Indian framework
The major epics served as powerful tools for cultural integration by providing a flexible framework that could absorb and universalize local myths. This process allowed diverse communities to see their own traditions reflected within a larger, shared narrative, fostering a

sense of cultural unity across the subcontinent. By integrating local folklore with grand heroic themes, the epics helped create a unified Indian identity that celebrated regional diversity within a common mythological structure.

158. (D) 1, 2, and 4
Sangam literature provides a vivid and comprehensive record of early South Indian life, balancing themes of love and war with detailed accounts of a vibrant urban society. It offers essential insights into the economic activities and social customs of the time, reflecting a culture that was both artistically refined and practically grounded. This early literary tradition laid the foundation for the unique cultural and linguistic identity that has flourished in the region for nearly two millennia.

159. (A) 1, 2, 3, 4
The history of Indian art patronage follows a sequence of powerful empires that each left a distinct mark on the subcontinent's cultural heritage. From the early Mauryan stone monuments and Kushan royal sculptures to the classical peak of the Gupta era and the monumental architecture of the Cholas, these dynasties drove the continuous evolution of artistic expression. Their support ensured that art remained a central part of religious, social, and political life in ancient India.

160. (B) Mohiniyattam - Odisha
Indian classical dance forms are deeply connected to their specific regions of origin, which have shaped their unique styles and themes. While Odissi belongs to Odisha, Mohiniyattam is a graceful dance form from Kerala. Correctly matching these dances with their geographic roots is essential for understanding the diverse cultural landscape of India and the way in which regional history and local traditions have influenced the development of the performative arts over many centuries.

161. (B) 1, 2, 3, and 5
Visual representations up to CE 1200 demonstrate extraordinary technical variety, from polished stone pillars and monolithic rock-cut temples to massive Jain statues and intricate terracotta works. These achievements reflect the high level of skill possessed by ancient Indian artisans and the diverse religious themes that drove their creations. This rich artistic heritage provided a permanent record of the subcontinent's spiritual and social life, from the early Buddhist monuments to the grand medieval temple complexes.

162. (A) Sthayi Bhava (Permanent emotional states)
The theory of Rasa is built upon the idea that a performance can transform universal human emotions into a refined aesthetic experience. At the core of this process are the Sthayi Bhavas, or permanent emotional states, which are evoked and refined through various artistic elements. By transforming these basic emotions into Rasa, the performer allows the audience to experience a transcendental state of bliss that goes beyond personal experience, fulfilling the primary goal of classical Indian art.

163. (D) A is false but R is true.
While the Vedic corpus provides essential insights into the spiritual and ritualistic life of early India, it does not serve as a primary source for studying physical theater architecture. Interestingly, some interpretations suggest that the texts contain early conceptual blueprints or geometric principles that influenced later construction. This highlights the complex relationship between ancient literature and the subsequent development of physical stages, showing how ritualistic ideas can eventually inform architectural design and the use of space.

164. (D) A shift from exclusive rituals to localized devotion
The transition from early Vedic sacrifices to later Puranic temple worship represents a significant shift toward a more personal and accessible religious life. While Vedic rituals were often exclusive and complex, the Puranic tradition emphasized localized devotion and engaging narratives that could be understood by everyone. This cultural change revitalized the arts, as it created a need for expressive visual and performative forms that could communicate spiritual truths to a wider and more diverse audience.

165. (A) P-3, Q-1, R-4, S-2
These foundational texts of Indian culture follow distinct structural formats that reflect

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their specific purposes and historical contexts. Whether through the hymns of the Rigveda, the heroic acts of the Mahabharata, or the technical rules of the Natyasastra, each work provides a unique perspective on the subcontinent's intellectual and artistic history. Understanding these structures is essential for scholars tracing the systematic development of Indian thought and the continuous evolution of its literary and performative traditions.

166. (D) Statement I is incorrect but Statement II is correct
The Bhakti movement has a long and geographically diverse history, beginning in South India with the Alvars and Nayanars between the 6th and 9th centuries CE. This early phase laid the foundation for the later spread of the movement to the North, where it continued to evolve and flourish. The southern origins of Bhakti are crucial for understanding its development and its profound impact on the religious and artistic life of the entire Indian subcontinent.

167. (D) Analyzing depictions of social classes in Ajanta murals
Understanding "art as a product of society" involves examining how artworks provide specific information about the communities that created them. By analyzing the Ajanta murals, historians can gain insights into the social hierarchy, urban life, and diverse cultures of early historic India. This approach moves beyond purely aesthetic appreciation, recognizing that art is a valuable historical document that reflects the complex social and economic realities of its time and place.

168. (A) 1, 2, and 4
The Bhagavatapurana has profoundly influenced Indian dance by providing powerful narratives and vivid imagery that translate directly into performance. The Raas Leela serves as a spiritual pinnacle, while stories like the subduing of Kaliya offer dynamic choreographic themes. This close relationship between literature and dance ensures that the arts remain a meaningful medium for expressing spiritual truths, allowing both the performer and the audience to engage with deep philosophical and emotional concepts through beauty.

169. (C) Encouraging the creation of massive Hindu sacrificial altars
Early Buddhism had a major impact on Indian art by inspiring new architectural forms like stupas, chaityas, and viharas, and through its use of narrative reliefs to teach moral lessons. However, it did not encourage the creation of massive Hindu sacrificial altars, as Buddhist practice moved away from the complex rituals of the early Vedic tradition. Instead, it focused on creating serene and symbolic spaces for meditation and communal veneration, driving significant innovations in art and architecture.

170. (A) Cilappadikaram
Cilappadikaram is an extraordinary source for the study of ancient music and dance, as it provides technical details about the Tamil musical system that are not found in other contemporary texts. By describing the seven musical notes and the instruments of the time, the epic confirms the existence of a sophisticated and independent performative tradition in the South. This evidence is essential for understanding the diverse and ancient roots of India's rich musical and artistic heritage.

171. (D) 2, 3, 4, and 5
Visual representations up to CE 1200 reflect a high degree of technical skill and a deep integration with religious life. From the symbolic seals of the Indus Valley to the polished stone pillars of Ashoka and the sophisticated rock-cut and structural temples of later periods, art served as a permanent record of spiritual and social history. These developments were driven by a variety of religious traditions, each contributing unique styles and themes to India's vast cultural landscape.

172. (B) An inclusive entertainment medium appealing to all varnas
The divine origin theory posits that theater was created to provide a universal medium for moral and spiritual education that could be accessed by everyone, regardless of their social standing. By synthesizing elements from the existing Vedas into the Natyaveda, Brahma created an audiovisual tool that offered both instruction and entertainment. This mythological narrative highlights the belief that art has a powerful social

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and educational function, capable of bridging the gaps within a complex society.

173. (A) Both A and R are true and R is the correct explanation of A.
Vedic rituals like the Yajnas contained early performative elements that laid the groundwork for the later development of Indian drama. The need for multiple priests to recite specific dialogues and perform prescribed actions created a structured and dramatic environment. These ritualistic performances show that the roots of theater are deeply embedded in ancient religious practice, where the enactment of sacred roles was essential for the spiritual success of the ceremony and communal well-being.

174. (D) A Buddhist prayer hall housing a stupa
A 'Chaitya' is a significant architectural form in early Buddhist art, serving as a dedicated prayer hall for the community. These halls typically contain a stupa as a central object of veneration and are often characterized by their horseshoe-arched entrances and rock-cut structural details. The evolution of the Chaitya reflects the growth of organized Buddhist life and the need for large, sacred spaces for communal meditation and ritual, driving important innovations in Indian rock-cut architecture.

175. (A) P-2, Q-1, R-4, S-3
Each of these foundational texts explores a unique central theme that has deeply influenced Indian thought and the performative arts. From the ideal of kingship in the Ramayana to the complex moral conflicts of the Mahabharata and the intense devotion of the Bhagavatapurana, these works provide the thematic backbone for countless dramas. The Cilappadikaram offers a distinct perspective on justice and fate, further enriching the diverse narrative traditions that have shaped the subcontinent's cultural heritage.

176. (D) Statement I is incorrect but Statement II is correct
The Natyasastra provides detailed and practical guidelines for theater architecture, describing three distinct shapes for playhouses: rectangular, square, and triangular. This technical information covers everything from specific dimensions to the layout of the stage and seating area. Such precise rules indicate that theater was a highly developed and formalized art form in ancient India, with dedicated structures designed to enhance the acoustic and visual experience for the audience during a performance.

177. (A) 2, 1, 3, 4
The history of Indian art follows a logical chronological progression from the early urban crafts of the Indus Valley to the monumental polished stone pillars of the Mauryan period. This was followed by the sophisticated spiritual idealism of the Gupta era and reached a peak in the massive rock-cut monolithic structures of the early medieval period. Each phase represents a new level of technical mastery and a shift in the underlying social and religious priorities.

178. (A) 1, 2, and 4
Indian culture has a long history of active engagement with the wider world, which has led to significant cultural cross-pollination. From the Hellenistic influences in Gandhara art to the spread of Indian literature and artistic styles across Asia, these interactions have enriched the cultural landscape of both India and its neighbors. This history of exchange highlights the subcontinent's role as a major center of cultural and economic activity that was never truly isolated from its surrounding regions.

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179. (C) It was a monolithic movement with no internal divisions or varying philosophies.
The Bhakti movement was a diverse and multi-faceted phenomenon that included a wide range of internal divisions, regional styles, and varying philosophical approaches. Far from being monolithic, it was characterized by its ability to accommodate different social backgrounds and religious perspectives under the shared umbrella of personal devotion. This internal diversity was a source of strength, allowing the movement to remain dynamic and relevant to a vast and varied population across the subcontinent.

180. (D) It is the ultimate aesthetic pleasure or empathetic connection drawn from the performance.
Rasa is the foundational goal of Indian performative theory, referring to the refined aesthetic pleasure experienced by the spectator during a performance. It is through Rasa that an empathetic connection is established between

the performer and the audience, allowing for a shared experience of universal human emotions. This concept elevates theater from simple entertainment to a transcendental experience, where art becomes a path for spiritual and emotional growth and communal understanding.

181. (C) 1, 2, 3, and 5
The major epics are the result of a long process of oral tradition and subsequent literary compilation, traditionally attributed to sages like Valmiki and Vyasa. They contain a mix of heroic narratives and later didactic additions that provide a comprehensive guide to moral and social duty. These texts remain central to Indian culture, providing the foundation for countless artistic expressions and continuing to serve as a vital source of ethical and spiritual guidance.

182. (B) The immense flourishing of Krishna-centric performative arts and miniature painting schools
The widespread popularity of the Bhagavatapurana led to a massive flourish in artistic traditions centered on the life of Krishna. From the expressive abhinaya of classical dance to the delicate narratives of miniature painting, the text provided a rich repository of themes that captured the popular imagination. This cultural impact demonstrates how a religious text can provide the essential creative energy for the development of new and vibrant artistic styles that endure for many centuries.

183. (A) Both A and R are true and R is the correct explanation of A.
Prehistoric cave paintings were deeply integrated into the survival strategies and communal life of early human groups. These artworks likely served practical purposes such as documenting hunting techniques or performing rituals to ensure a successful foraging season. This perspective views early art not as a detached aesthetic pursuit but as a vital social tool that reflects the cognitive development and communal priorities of our ancestors before the advent of organized society and written language.

184. (A) Expression through speech, voice modulation, and song
Vachika Abhinaya is the aspect of theatrical expression that focuses on the power of the voice. It involves the precise use of language, pitch, and rhythmic patterns to convey the emotional meaning of a text. In ancient Indian theater, this included the use of various dialects and the integration of song, ensuring that the spoken word was a central and expressive part of the performance that complemented the dancer's movements and internal emotional state.

185. (A) P-1, Q-2, R-3, S-4
The philosophical schools of India provided the intellectual foundations for diverse religious movements, from the non-dualism of Shankara to the devotional frameworks of Ramanuja and Madhva. These varying doctrines shaped the way in which the divine was understood and worshipped, significantly influencing the artistic and literary expressions of the time. This deep connection between philosophy and religious practice highlights the sophisticated intellectual environment of ancient and medieval India and its impact on the arts.

186. (D) Statement I is incorrect but Statement II is correct
Theyyam is a unique and powerful ritualistic art form from Kerala that is deeply rooted in indigenous folk beliefs and ancestor worship. While it shares some elements with other performative traditions, it exists outside the strict classical codification of the Natyasastra. This highlight the importance of recognizing the diverse roots of Indian culture, where ancient folk traditions continue to thrive alongside classical forms, providing a vibrant and pluralistic heritage that reflects local social and spiritual history.

187. (D) Geometric altar design (Vedi) influencing stages
The precise geometric principles used in the construction of Vedic sacrificial altars, or Vedis, had a profound and lasting impact on the design of the physical performance space in Indian theater. These early structural ideas influenced the way in which the stage was conceived as a sacred and symmetrical environment. This connection shows how the technical requirements of ancient rituals can inform and shape the architectural evolution of other social institutions, such as the classical theater.

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188. (B) 1, 3, and 4
Early Indian sculpture is characterized by regional innovation and technical skill, from the use of spotted red sandstone in Mathura to the narrative elegance of the Amaravati reliefs. These schools often reflected both royal and religious priorities, producing some of the most iconic images of the time. The transition toward anthropomorphic representations of deities was a major shift that significantly influenced the subsequent development of Hindu and Buddhist iconography and the wider artistic culture.

189. (C) Ajanta - Predominantly Jain mural paintings
While Ajanta and Ellora are both famous for their cave art, the murals at Ajanta are overwhelmingly Buddhist in their themes and patronage. Ellora, on the other hand, is known for its remarkable coexistence of Hindu, Buddhist, and Jain traditions. Correctly identifying the religious affiliations of these sites is crucial for understanding the complex history of sectarian patronage and artistic development in ancient India, where different traditions often shared geographic spaces while maintaining unique identities.

190. (D) Natyasastra
For a performance depicting intricate emotional states, the Natyasastra provides the essential aesthetic and technical guidelines. It offers a detailed theoretical framework for expressing complex feelings through a combination of bodily movements, facial expressions, and internal psychological states. This foundational text ensures that the portrayal of human emotion on stage is both technically precise and aesthetically powerful, allowing the performer to communicate the most subtle nuances of the human experience to the audience.

191. (A) 1, 2, 4, and 5
The arts in ancient India were deeply integrated with the social and economic life of the community, from folk dances that mirrored agricultural cycles to the active role of artisan guilds. The Natyasastra itself recognizes the importance of regional variations, showing that classical and folk traditions were never truly isolated. This interconnectedness ensured that the arts remained vibrant and relevant to all levels of society, reflecting the shared beliefs and collective needs of the people.

192. (B) Sculptural depictions of amorous couples representing auspiciousness and fertility
'Mithuna' figures are a common feature of historic Indian temple art, representing amorous couples as symbols of auspiciousness, fertility, and divine union. These sculptures are not merely decorative but are intended to reflect the abundance and creative energy of life, which is viewed as a sacred manifestation of the divine. Their presence on temple walls highlights the inclusive nature of ancient Indian spirituality, where all aspects of existence are integrated into the religious landscape.

193. (A) Both A and R are true and R is the correct explanation of A.
The major epics and Puranas functioned as a vital educational medium for the masses by presenting complex truths through engaging narratives. By using parables and theatrical adaptations, these texts made spiritual and moral concepts accessible to everyone, regardless of their education or social status. This inclusive approach was essential for the spread of ethical values and religious knowledge, ensuring that the foundational ideas of Indian culture remained vibrant and relevant across many centuries.

194. (A) The unjust execution of Kovalan and the burning of the city
In the narrative of the Cilappadikaram, the city of Madurai is the site of the epic's tragic climax, where Kovalan is unjustly executed and Kannagi's wrath leads to the city's destruction. This event serves as a powerful exploration of justice, fate, and the moral authority of virtue over political power. The depiction of Madurai provides a vivid window into the urban life and legal systems of early historic South India, making the epic a vital historical document.

195. (A) P-2, Q-1, R-4, S-3
Ancient Indian kingdoms each contributed to a unique and lasting artistic legacy that reflects their specific cultural and religious priorities. From the polished Mauryan pillars and Pallava rock-cut temples to the grand structural monuments of the Cholas and Chandellas, these achievements represent the continuous

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evolution of Indian art. Their support ensured that the subcontinent's diverse regions developed sophisticated architectural and sculptural traditions that remain some of the world's most significant cultural treasures.

196. (D) Statement I is incorrect but Statement II is correct
The Bhakti movement was a powerful force for social inclusion that directly challenged rigid caste and gender norms. Many of its most celebrated poet-saints were women and individuals from marginalized backgrounds, whose work resonated across all levels of society. This democratic spirit was reflected in the arts, where personal devotion was valued above social status, leading to a more inclusive and diverse cultural environment that enriched the religious and artistic life of the entire subcontinent.

197. (C) Its exploration of complex ethical dilemmas (Dharma)
The Mahabharata's enduring relevance in modern theater lies in its profound exploration of complex ethical dilemmas and the multifaceted nature of Dharma. Its characters face difficult choices and moral conflicts that remain deeply relatable to contemporary audiences. This narrative depth provides a rich repository of themes for playwrights and performers to interpret, ensuring that the epic continues to serve as a vital source for dramatic exploration and societal reflection in the modern world.

198. (B) 1, 3, and 4
India's early literary culture is marked by foundational religious hymns, sophisticated technical treatises on grammar and poetics, and the classical peak of Sanskrit drama. These works reflect an intellectual environment that was both spiritually profound and technically rigorous. From the ancient hymns of the Rigveda to the sophisticated literature of the South and the masterworks of Kalidasa, this heritage represents the continuous and varied development of Indian thought and artistic expression over several centuries.

199. (D) Chhau (primarily martial/folk)
While many classical dance forms like Odissi and Sattriya are deeply influenced by the devotional narratives of the Bhagavatapurana, others like Chhau have distinct roots in martial arts and folk rituals. Correctly identifying the primary sources and influences of different dance forms is essential for understanding the diverse origins of India's performative heritage. This diversity reflects the complex interplay between classical texts and indigenous regional traditions that have shaped the subcontinent's vibrant artistic landscape over many centuries.

200. (A) 1, 2, 3, 4
A classical Natya performance follows a logical sequence that begins with sacred stage consecration and a formal introduction before developing the main plot and reaching its eventual resolution. This structure ensures that the performance is both a religious ritual and a compelling story that provides emotional and intellectual fulfillment. By following these traditional guidelines, performers maintain the integrity and depth of the classical heritage while engaging the audience in a transformative and sacred artistic experience.

201. (C) 1, 2, 3, and 4
The divine origin theory of Natya emphasizes the sacred and inclusive nature of theater, attributing its creation and various elements to different deities. According to this myth, Brahma, Shiva, and Parvati each contributed to the development of this comprehensive and educational medium. This story highlights the belief that art is a sacred tool for moral and spiritual upliftment, designed to provide a beautiful and meaningful path to knowledge and joy for all members of society.

202. (A) The graceful, fluid, and feminine aspects of dance
In the traditional classification of Indian dance, 'Lasya' refers to the graceful and fluid aspects that emphasize delicacy and internal emotion. This style is often contrasted with the vigorous and energetic 'Tandava'. Together, these two elements represent the essential duality of dance, reflecting the balance of energy and grace that is central to Indian aesthetic and philosophical thought. Mastery of both styles is essential for a complete and nuanced classical performance.

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203. (A) Both A and R are true and R is the correct explanation of A.
The Ajanta murals are an extraordinary source of sociological information, providing vivid details about the costumes, social customs, and architectural styles of early historic India. By depicting diverse classes and even foreign visitors, these paintings offer a window into a complex and interconnected urban society. This visual record allows historians to move beyond religious themes and gain a deeper understanding of the daily lives and structural dynamics of the community that produced these artistic masterpieces.

204. (B) Natya Mandapa (Dance Hall)
The inclusion of the Natya Mandapa in later Hindu temple architecture was a direct response to the growing importance of performative arts in religious life. These dedicated halls provided a formal space for music and dance to be performed as part of the temple's ritual and communal activities. This architectural development reflects the institutionalization of the arts within the temple complex, ensuring that they remained a vital and central part of both spiritual worship and cultural life.

205. (A) P-3, Q-4, R-1, S-2
Indian aesthetic theory identifies several primary Rasas, each corresponding to a specific universal emotion or Sthayi Bhava. Whether depicting love, mirth, anger, or sorrow, the goal of the performer is to evoke these refined aesthetic states in the audience. Understanding this relationship is essential for creating a successful performance that resonates with the viewer's own emotional experience, allowing for a shared and transcendental journey through the various facets of the human condition as portrayed on stage.

206. (D) Statement I is incorrect but Statement II is correct
The Natyasastra is an exhaustive technical manual that balances profound theoretical philosophy with meticulous practical details. It provides detailed instructions on everything from stage construction and rhythmic patterns to the nuances of makeup and expression. This comprehensive approach ensured that theater was practiced with a high degree of technical precision and aesthetic depth, reflecting the sophisticated nature of ancient Indian dramaturgy and its role as a powerful tool for both entertainment and moral education.

207. (A) Iconography
Iconography is the specialized branch of art history that focuses on identifying and interpreting the symbolic meanings of visual representations and sculptures. In the context of Indian art, this involves understanding the complex system of attributes, postures, and mythological narratives that define different deities. This discipline is essential for scholars seeking to decode the rich visual language of ancient and medieval monuments, providing insights into the religious and philosophical beliefs of the communities that produced them.

208. (B) 1, 2, and 4
The cultural history of India is marked by the development of significant social institutions and religious movements that shaped the artistic landscape. From the evolution of the Devadasi system to the rigorous practices of Jainism and the role of stupas as pilgrimage centers, these factors combined to create a vibrant and diverse cultural environment. This history reflects a society that was deeply engaged with spiritual and social questions, resulting in a rich heritage of literature, architecture, and performative arts.

209. (B) Aharya - Vocal singing techniques
In the codified system of Abhinaya, Aharya specifically refers to the use of external elements like costumes, makeup, and props to enhance a character's portrayal. It is distinct from the vocal expressions associated with Vachika Abhinaya. Correctly identifying these categories is essential for understanding the holistic nature of Indian performative theory, where different modes of expression work together to create a complete and convincing dramatic experience that effectively communicates the story and emotions to the audience.

210. (A) A massive narrative rock-cut relief integrating mythology, nature, and royal patronage
The "Descent of the Ganges" at Mahabalipuram is a monumental rock-cut relief that serves as a remarkable example of integrated artistic expression. By combining detailed mythological

narratives with representations of nature and royal authority, the relief creates a powerful and dynamic visual story. This masterpiece reflects the sophisticated engineering and artistic skill of the Pallava dynasty, illustrating how art can transform a natural landscape into a sacred and politically significant space for communal veneration and cultural memory.

211. (C) 1, 2, 4, and 5
The Puranas played a major role in the evolution of Indian culture by simplifying complex philosophies and promoting popular sectarian worship. By providing a repository of narrative themes and detailing the concept of divine incarnations, these texts significantly influenced iconography and traditional theater. This impact ensured that spiritual ideas remained accessible and engaging, fostering a vibrant religious and artistic life that accommodated both profound philosophical inquiry and popular devotional practice across the entire subcontinent.

212. (D) The Gupta Period
The Gupta period is widely recognized as the "Golden Age" of Indian classical culture, marked by extraordinary achievements in arts, literature, and science. During this era, principles of iconography and temple architecture were formalized, and some of the most refined masterworks of Indian sculpture and drama were produced. This period of prosperity and stability allowed for a flourishing of creative energy that set the aesthetic standards for centuries to come, profoundly shaping the subcontinent's cultural identity.

213. (A) Both A and R are true and R is the correct explanation of A.
The emergence of the Bhakti movement led to a significant democratization of culture by opening the path to spiritual realization for everyone. By bypassing the strict monopoly of elite rituals and utilizing popular languages and music, Bhakti saints made religious expression accessible and communal. This inclusive approach revitalized the arts and fostered a more egalitarian social vision, allowing people from all backgrounds to participate in and contribute to the vibrant cultural life of medieval India.

214. (B) Regional variations in theatrical performance styles, costumes, and languages
In the Natyasastra, 'Pravritti' signifies the recognition of regional variations in performative styles, which was essential for maintaining the local relevance of theater. This concept highlights the inclusive nature of ancient Indian dramaturgy, which sought to integrate diverse regional traditions within a unified classical framework. By acknowledging differences in language, costume, and movement, the text ensured that theater remained a dynamic and adaptive art form that could resonate with varied audiences across the entire subcontinent.

215. (A) P-2, Q-4, R-1, S-3
These foundational epics and narratives have been adapted into a wide variety of performative traditions, each reflecting the unique cultural identity of its region. From the popular street plays of Ramlila to the sophisticated dance-dramas of Kathakali and the devotional songs of the Gita Govinda, these works continue to provide the creative energy for India's vibrant artistic life. This enduring influence demonstrates the power of shared mythological narratives to unify diverse communities through the beauty of the arts.

216. (D) Statement I is incorrect but Statement II is correct
The rock shelters of Bhimbetka offer a continuous and layered record of human artistic expression over thousands of years. Far from being a singular event, the caves show overlapping paintings from multiple periods, ranging from the Upper Paleolithic to the medieval era. This long history of use provides invaluable insights into the cognitive evolution of early humans and the changing social and environmental conditions they experienced, making the site a primary historical document for human cultural history.

217. (A) 1, 2, 3, 4
The literary history of India follows a clear chronological progression from early philosophical inquiry to the formalization of statecraft and the final compilation of the major epics. This development culminated in the emotional and devotional poetry of the medieval period, as seen in works like the Gitagovinda. Each text represents a new phase in the evolution of Indian thought and artistic expression, reflecting

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the changing social and religious priorities of the community over several millennia of history.

218. (A) 1, 2, and 3
South Indian culture is marked by extraordinary achievements in architecture, literature, and the arts, driven by powerful dynasties and vibrant urban centers. From the monolithic stone temples of the Pallavas to the sophisticated bronze casting of the Cholas and the detailed social narratives of the Cilappadikaram, these developments highlight a refined and complex society. This history reflects a deep integration of religious ritual, artistic excellence, and social organization that has left a lasting cultural heritage in the region.

219. (D) Vastu (Architecture) from Samaveda
According to the mythological origin story in the Natyasastra, the Natyaveda was synthesized by combining four essential elements from the existing Vedas. These include text from the Rigveda, music from the Samaveda, acting from the Yajurveda, and emotion from the Atharvaveda. Architecture, while a significant part of the arts, was not identified as one of the four core elements taken from the Vedas to form this inclusive fifth Veda, which was primarily focused on the performative and emotional aspects of drama.

220. (B) Community participation in temple chariot festivals accompanied by music and dance
The integration of art into society is most clearly seen in communal events like temple chariot festivals, where music and dance are inseparable from religious ritual and social gathering. These festivals provide a space for all members of the community to participate in and experience the arts, ensuring that artistic expression remains a vital and meaningful part of everyday life. This inclusive approach fosters a shared cultural identity and reinforces the deep connections between religion, society, and artistic beauty.

221. (C) 1, 2, 4, and 5
The major epics have functioned as a powerful unifying cultural force in India, providing a shared vocabulary that has influenced literature, theater, and political life for thousands of years. Their narratives have been adapted into numerous regional languages and performative traditions, and were often used by rulers to validate their authority. This enduring influence demonstrates the power of shared mythological stories to create a sense of national identity while accommodating immense regional and linguistic diversity across the entire subcontinent.

222. (D) Flourish in expressive visual arts and dance
The shift from abstract Vedic rituals to more personal and emotional Puranic narratives led to a massive flourish in expressive visual arts and classical dance. This cultural transition created a need for vibrant and detailed representations of divine stories that could engage the popular imagination. As a result, artists developed new styles of painting, sculpture, and performance that emphasized internal emotional states and narrative storytelling, enriching the subcontinent's artistic heritage and making spiritual truths more accessible and heartfelt.

223. (A) Both A and R are true and R is the correct explanation of A.
Early Buddhist stupas featured elaborate narrative stone gateways, known as toranas, that served a powerful educational purpose. These intricate carvings depicted episodes from the life of the Buddha and his previous births, allowing illiterate pilgrims to understand and engage with the spiritual teachings. This visual approach to education demonstrates the importance of art in making complex religious and moral concepts accessible to the broader community, reinforcing the stupa's role as a center for pilgrimage and spiritual growth.

224. (B) The holder of strings (stage manager/director)
In ancient Indian theater, the 'Sutradhara' was the central figure responsible for directing and managing the entire performance. Literally meaning "the holder of strings," this term likely refers to the role's origin in early puppetry traditions. The Sutradhara oversaw both the technical and artistic aspects of the play, ensuring that the production was successful and adhered to traditional rules. This role highlights the sophisticated organizational structure of ancient Indian drama and the importance of a unified vision in artistic creation.

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225. (A) P-2, Q-1, R-4, S-3
India's historical sites showcase a diverse range of artistic media, from cave murals and monumental rock-cut sculptures to early stupas and sophisticated structural temples. Each site reflects the technical innovations and religious priorities of its time, contributing to a rich and varied cultural landscape. This heritage provides a comprehensive record of the subcontinent's artistic and spiritual development, illustrating how different materials and techniques were used to create some of the most impressive and meaningful monuments in human history over several millennia.

226. (C) Statement I is correct but Statement II is incorrect
The Natyasastra recognizes the coexistence of two distinct artistic styles: the classical, codified 'Margi' and the popular, regional 'Desi'. Far from dismissing the latter, the text acknowledges that regional variations are essential for theater's survival and relevance. This perspective highlights the inclusive and adaptive nature of ancient Indian aesthetics, which sought to maintain a unified theoretical framework while celebrating the vibrant diversity of local folk traditions that continually enriched the broader classical heritage across the entire subcontinent.

227. (C) A poetic narrative divided into three 'Kandams' reflecting the three major Tamil kingdoms
Cilappadikaram is a masterfully structured Tamil epic divided into three major sections, each corresponding to one of the ancient Tamil kingdoms: Chera, Chola, and Pandya. This narrative format allows the text to provide a comprehensive view of the political, social, and artistic life across the entire region. By weaving together personal tragedy with broader societal themes, the epic serves as both a powerful human drama and an essential historical document for understanding early historic South India.

228. (D) 1, 2, and 3
The early cultural history of India is marked by advanced urban developments, the rise of regional political powers, and the significant spread of Buddhist art and architecture. Contrary to isolationist views, this era was characterized by active engagement in both internal and external trade, which facilitated the exchange of goods and ideas. These historical factors combined to create a dynamic and interconnected society that provided the necessary foundations for the subsequent flourish of Indian civilization and its arts.

229. (C) It led to the destruction of all pre-existing classical dance forms.
The Bhakti movement fundamentally revitalized Indian culture by making spiritual expression more personal and accessible, which significantly enriched the performative arts. Rather than destroying classical forms, it breathed new life into them by providing new narrative themes and encouraging the use of regional languages and music. This synergy led to the development of vibrant new styles that balanced classical technique with emotional devotion, ensuring that the arts remained central to the religious and social life of the community.

230. (B) The Gandhara and Mathura schools
The transition from symbolic to human representations of the Buddha is a major milestone in Indian art history, most clearly seen in the works of the Gandhara and Mathura schools. These two traditions developed different aesthetic approaches to depicting the human figure, reflecting both local priorities and external influences. This shift significantly influenced the subsequent development of religious iconography across Asia, demonstrating how artistic choices can reflect and shape changes in theological thought and social religious practices over many centuries.

231. (D) 1, 2, and 5
The architectural and technological achievements of ancient and medieval India are reflected in monuments like the Khajuraho and Brihadisvara temples and the Iron Pillar of Delhi. These landmarks showcase extraordinary engineering skill, aesthetic refinement, and metallurgical mastery. While some sites were monolithic and others structural, together they provide a permanent record of the subcontinent's diverse religious and artistic traditions, reflecting the high level of cultural and scientific development achieved by various historical dynasties over many centuries.

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232. (A) To evoke Rasa (aesthetic rapture) in the spectator
The ultimate goal of a classical Indian drama is to evoke 'Rasa', or a state of refined aesthetic rapture, in the audience. This central concept in Indian aesthetics emphasizes that the true purpose of art is to provide a transcendental experience that allows the spectator to connect with universal human emotions. By effectively combining gestures, music, and poetry, the performer bridges the gap between the character's internal state and the audience's own empathetic response, fulfilling art's highest purpose.

233. (A) Both A and R are true and R is the correct explanation of A.
The major Puranas were essential for the systematic development of Hindu iconography, as they provided the detailed mythological descriptions that guided ancient sculptors. By specifying the attributes, weapons, and stories of various deities, these texts ensured a degree of consistency and meaning in visual art across different regions. This close relationship between literature and sculpture shows how religious texts served as the primary blueprint for the creation of sacred images that could communicate complex theological ideas.

234. (A) Temple architecture evolving from the simple Vedic fire altar (Vedi)
The evolution of the Hindu temple from the simple geometric fire altar of the Vedic period is a perfect example of "art as a product of rituals." As religious practices became more complex and centered on permanent objects of worship, the physical structures designed to house them also evolved. The symbolic layout and architectural features of the temple were directly shaped by the requirements of sacred ritual, demonstrating how religious behavior can drive significant innovations in artistic form and technology.

235. (A) P-4, Q-3, R-2, S-1
Each of these characters in the Cilappadikaram represents a different facet of early South Indian society, from the merchant class to the professional artist and the ruling elite. Their roles and interactions reflect the complex social and moral dilemmas of the time, providing a vivid and comprehensive view of the era's cultural landscape. Through their stories, the epic explores universal themes of justice, fate, and virtue, making it both a powerful human drama and an essential historical record of the community.

236. (D) Statement I is incorrect but Statement II is correct
While the Natyasastra is the most famous treatise on dramaturgy, other ancient texts like the Agni Purana and the Vishnudharmottara Purana also contain significant chapters on the arts. These works provide additional perspectives on painting, sculpture, and dance, showing that artistic theory was a widespread and central part of ancient Indian intellectual life. This broader literary evidence highlights the systematic way in which various artistic disciplines were studied and codified across different genres of literature over several centuries of history.

237. (C) Natyasastra
The Natyasastra is the earliest and most comprehensive theoretical framework for Indian classical music, providing detailed information on scales, rhythms, and instrumental techniques. It establishes the foundations for both vocal and instrumental music, which were viewed as essential components of the performative arts. This technical guidance ensured the continuity and high standards of musical tradition, influencing its development for nearly two millennia and helping to create the sophisticated systems that define Indian classical music today across various regional styles.

238. (D) 1, 2, and 4
The Bhagavatapurana is the quintessential text of Vaishnava Bhakti, emphasizing personal devotion through the concept of nine forms of worship. It profoundly influenced religious practice and provided the foundation for various devotional traditions and artistic expressions. By exploring both the philosophical and emotional aspects of the relationship with the divine, the text made spiritual truths more accessible and heart-centered, revitalizing the religious and cultural life of the subcontinent and inspiring generations of poets, artists, and common devotees across different regions.

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239. (A) Rasa - The physical stage props
In classical Indian aesthetics, 'Rasa' refers to the transcendental emotional essence experienced by the audience, rather than to any physical stage equipment. Props and costumes fall under the category of 'Aharya' expression. Correctly understanding these definitions is essential for appreciating the sophisticated nature of ancient performative theory, where the goal is to evoke a specific internal state through a combination of technical and emotional elements. This refined approach to art elevates it beyond simple entertainment into a sacred and transformative experience.

240. (B) Integrating archaeological findings with literary study
The most effective way to study the evolution of ancient Indian art is through a multidisciplinary approach that combines archaeological evidence with the study of contemporary literature. This allows for a more complete understanding of how physical monuments and artifacts relate to the underlying religious, social, and aesthetic principles of their time. By integrating these different sources, historians can build a more nuanced and accurate picture of India's long and diverse cultural history, tracing both technical developments and the changing socio-religious priorities.

241. (B) 1, 2, 3, and 5
The South Indian Bhakti movements, led by the Alvars and Nayanars, significantly shaped the religious and cultural life of the region through their emotional poetry and music. Their hymns were compiled into foundational texts that remain central to worship today. Far from avoiding music, these saints used it as a primary medium for devotion, which also served as a powerful force in their efforts to compete with the influence of Jainism and Buddhism, fostering a vibrant and unique cultural identity.

242. (A) An inclusive audiovisual medium for all varnas was needed
The divine origin theory of Natya suggests that theater was created to fulfill a social need for a more inclusive and educational form of communication. By providing an audiovisual medium that could be understood by everyone, Brahma synthesized the Natyaveda to bridge the gap in religious knowledge. This myth reflects the ancient belief that the performative arts have a vital social purpose, capable of transmitting moral truths and spiritual inspiration to all sections of society through beautiful and engaging performances.

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243. (A) Both A and R are true and R is the correct explanation of A.
The Gupta period was a time of significant intellectual and artistic formalization, where principles across various disciplines were codified into comprehensive texts. This systematic approach to knowledge ensured the continuity and refinement of scientific, literary, and artistic traditions for centuries. The compilation of Puranas and specialized treatises on astronomy and mathematics during this era highlights the high level of cultural and intellectual maturity achieved, justifying the period's reputation as a "Golden Age" of Indian classical civilization.

244. (D) The use of body, limbs, and facial expressions
Angika Abhinaya is the aspect of theatrical expression that uses the entire body to communicate meaning and emotion. It involves a sophisticated system of gestures and postures, from the precise movements of the fingers to the subtle use of facial muscles. This physical language is essential for classical Indian dance and theater, allowing the performer to portray complex characters and narratives without relying solely on the spoken word, reflecting the deep technical and aesthetic refinement of ancient performative theory.

245. (A) P-4, Q-3, R-2, S-1
India's visual art evolution is characterized by a progression from early rock paintings to sophisticated monolithic and structural monuments. Each of these landmark sites represents a new phase of technical mastery and artistic vision, driven by different religious and political priorities. From prehistoric daily life to the serene spiritual idealism of the Gupta and early medieval eras, this heritage provides a permanent record of the subcontinent's diverse and rich cultural journey, reflecting some of the most extraordinary achievements in human history.

246. (D) Statement I is incorrect but Statement II is correct
The major epics were never limited to the experiences of the elite; instead, they encompass a vast and diverse range of societal material. Their narratives include the beliefs, customs, and philosophies of many different groups, from sages and commoners to those living on the margins of society. This inclusive scope allowed the epics to resonate with a wide audience and serve as a truly pan-Indian cultural force that reflected the complex and pluralistic nature of ancient and medieval society.

247. (D) The Bhakti movement
The Bhakti movement was a major catalyst for the growth of congregational singing, or 'Kirtan', which significantly influenced both classical and semi-classical Indian music. By using song as a primary vehicle for devotional expression, Bhakti saints made spiritual life more personal and accessible. This musical tradition not only enriched the religious landscape but also fostered new forms of melodic and rhythmic composition that continue to define much of the subcontinent's artistic and communal worship to the present day.

248. (A) 1, 3, and 4
The cultural history of India up to CE 1200 is marked by significant social and architectural changes, from the crystallization of social structures to the evolution of complex temple styles. The rise and subsequent transition of classical theater into regional folk forms also reflect the dynamic nature of Indian culture. These historical developments were shaped by both internal societal needs and engagement with wider traditions, resulting in a rich and varied heritage that continues to influence the subcontinent today.

249. (A) 1, 2, 3, 4
The timeline of Indian culture begins with early urban developments and their symbolic seals, followed by the systematic codification of the performative arts. This was followed by the literary brilliance of the South and reached a technical peak in the sophisticated bronze casting traditions of the medieval period. This progression illustrates the continuous and varied development of Indian thought, engineering, and artistic expression, reflecting the changing priorities and technical capabilities of various historical dynasties over several millennia.

250. (A) It embeds philosophical truths into pastoral, socio-cultural life
The Bhagavatapurana represents a unique synthesis of art and society by embedding profound philosophical truths into stories of everyday pastoral life. This approach made spiritual devotion more relatable and encouraged a vibrant culture of performative and visual arts centered on the life of the community. By blending high philosophy with accessible narratives, the text ensured that the path to the divine remained deeply connected to the human experience, inspiring generations of artistic and spiritual expression.

251. (B) Pre-historic cave paintings and rock canvases
Pre-historic cave paintings and rock canvases are identified as the foundational metrics for understanding early human expression in ancient India. These artistic works provided a vital visual representation of life before the development of formal records. They allowed early communities to record their daily activities and environmental interactions using available natural spaces as a creative medium for collective transmission.

252. (A) Communicative tools capturing daily activities
Early visual representations in the pre-historic era served as essential communicative tools for ancient communities. Rather than being purely aesthetic, these works captured vital survival strategies and communal interactions. They provided a method for early humans to record and transmit their collective experiences and environmental relationship long before the formal advent of written languages or formalized sculptural techniques.

253. (C) More complex visual representations in historic art
Rudimentary sketches found in pre-historic caves provided the foundational basis for artistic development in India. These early visual records gradually transitioned into more sophisticated and complex representations that defined the subsequent historic periods. This evolutionary process allowed scholars to trace a continuous

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cultural trajectory from primitive strokes to the highly developed artistic traditions observed in later Indian history.

254. (D) Hunting scenes, gatherings, and local fauna
Researchers studying pre-historic rock canvases note that the imagery frequently depicts hunting scenes, communal gatherings, and local fauna. These subjects served as visual records of the daily activities and environmental interactions of early societies. By capturing these specific elements, the paintings functioned as vital tools that documented survival strategies and the ecological setting of early human communities.

255. (C) Written records or sculptural techniques
The pre-historic culture of India utilized available natural spaces to record and transmit collective experiences. This occurred long before the development of written records or formalized sculptural techniques. By using cave walls as a medium, early societies established a visual narrative of their daily lives, survival strategies, and environmental interactions, bridging the gap before more formal methods emerged.

256. (B) Three-dimensional sculptural forms
During the historic periods up to CE 1200, Indian art transitioned from flat surfaces to three-dimensional sculptural forms. This shift allowed for a more complex articulation of cultural and societal narratives. Sculptures became the dominant medium through which the intricacies of various historical epochs were manifested, using materials like stone, bronze, and terracotta to capture prevailing socio-cultural dynamics.

257. (D) As permanent records of aesthetic sensibilities
Academic investigations into historic sculptures reveal that they functioned as permanent records of a society's aesthetic sensibilities and material progress. These works were not merely isolated artifacts but were integrally connected to the architectural and cultural spaces of their time. They reflected the prevailing socio-cultural dynamics and captured the essence of historical epochs for the general populace.

258. (A) A profound mastery over artistic techniques over centuries
The evolution from early rudimentary carvings to highly stylized sculptural figures illustrates a profound mastery over artistic techniques developed over centuries. This progression shows how visual representations shifted from simple utilitarian objects to intricate artistic statements. It highlights the technical growth and sophistication of artists who used stone, bronze, and terracotta to define the historic period's cultural identity.

259. (C) The architectural and cultural spaces of the time
Historic sculptures were not isolated artifacts but were integrally connected to the architectural and cultural spaces of the time. They served as visual narratives for the populace, manifesting the intricacies of the era's cultures. By being embedded within these spaces, sculptures functioned as permanent records of material progress and reflected the prevailing socio-cultural dynamics of the period.

260. (A) The layered cultural history of India up to CE 1200
Historians can decode the layered cultural history of India up to CE 1200 by studying the progression of sculptural forms. This analysis identifies how visual representations shifted from simple objects to intricate artistic statements. It provides insight into the mastery of artistic techniques and how these forms articulated the broader cultural identity and societal narratives of historic periods.

261. (D) As a deliberate creation orchestrated by divine forces
The Natyasastra explains that the evolution of dance and drama was a deliberate creation of divine forces rather than a spontaneous human invention. This foundational text posits that Natya was synthesized from sacred elements of pre-existing divine knowledge. This theory elevated the status of performance, positioning it as a divinely orchestrated practice designed to impart education to society.

262. (B) The sacred elements of pre-existing divine knowledge
According to the divine origin theory, dance and drama were synthesized from the sacred elements of pre-existing divine knowledge. This synthesis created a comprehensive audio-visual medium that extracted speech, melody, gesture,

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and sentiment from sacred sources. By utilizing these holy components, Natya was formulated to transcend rigid boundaries and provide a holistic art form for the entire society.

263. (C) To be accessible to all segments of society
Natya was formulated according to the divine origin theory to be accessible to all segments of society. This approach allowed the performative arts to transcend the rigid boundaries of earlier textual traditions. By creating an inclusive audio-visual medium, the divine forces ensured that moral and cultural education could be imparted to the masses through a holistic art form.

264. (D) Speech, melody, gesture, and emotional sentiment
The passage mentions that speech, melody, gesture, and emotional sentiment were the specific components extracted from sacred sources to create Natya. These elements were synthesized from pre-existing divine knowledge to form a new, holistic art form. This combination allowed dance and drama to function as an audio-visual medium capable of imparting moral and cultural education to society.

265. (A) Moral and cultural education
Scholars analyze the theory in the Natyasastra as elevating dance and drama to impart moral and cultural education to the masses. Positioning these arts as divinely orchestrated practices ensured they were seen as more than just earthly entertainment. Through the performance of Natya, which carried divine sanction, complex cultural values and ethical lessons were made accessible to everyone.

266. (B) Society, its rituals, and its collective belief systems
A sociological examination reveals that the evolution of Natya was fundamentally a product of society, its rituals, and its collective belief systems. This perspective views theatrical arts as an organic cultural response to lived realities. Rather than being divinely imposed, dance and drama emerged from communal practices, reflecting the anxieties, aspirations, and social structures of the practicing Indian communities.

267. (B) Agricultural rites, seasonal festivals, and communal gatherings
Early theatrical arts emerged directly from agricultural rites, seasonal festivals, and communal gatherings. These events provided the social context for rhythmic movements and expressive gestures to develop as essential ritual components. As societies evolved, these performative responses grew from the ground up, shaped by specific socio-economic conditions and the ritualistic requirements of the populace in their daily lives.

268. (A) Communal anxieties, aspirations, and social structures
The rhythmic movements and expressive gestures of early dance forms reflected communal anxieties, aspirations, and social structures. These performative elements were intimately tied to the collective belief systems governing daily life. By acting as an organic response to lived realities, dance and drama functioned as mechanisms for reinforcing community bonds and transmitting cultural memories across different historical periods.

269. (C) Reinforcing community bonds and transmitting cultural memories
As societies evolved, dance and drama became institutionalized mechanisms for reinforcing community bonds and transmitting cultural memories. These art forms grew from the ground up, shaped by the ritualistic requirements of the populace. By institutionalizing these practices, communities were able to maintain their cultural identity and ensure that shared beliefs and social structures were preserved through performance.

270. (D) The transformation of the practicing society
The sociological perspective underscores that the evolution of Natya is inextricably linked to the continuous transformation of the practicing society. As social structures and rituals changed over time, the performative arts underwent a parallel sophistication. This organic development indicates that dance and drama were shaped by the specific socio-economic conditions and ritualistic needs of the people who created them.

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271. (C) Complex rituals, rhythmic recitations, and ceremonial dialogues
The Vedas provided a proto-theatrical framework through their use of complex rituals, rhythmic recitations, and structured ceremonial dialogues. These elements contained the rudimentary foundations of dance and drama. The coordinated physical movements and meticulous chanting required during these ceremonies served as a crucible for developing the performative techniques that would later characterize classical Indian theatre and dance traditions.

272. (B) Chanting of hymns and physical movements
According to scholars, the chanting of hymns and the coordinated physical movements required during Vedic rituals contained the rudimentary elements of dance and drama. These activities utilized vocal modulations and specific gestures that prefigured later formalized performative practices. Thus, the foundation of Indian theatre was deeply embedded in the structured phonetic and kinetic expressions originally developed for Vedic ceremonies.

273. (D) The auditory components of performance
Vocal modulations used in the recitation of the Vedas directly influenced the auditory components of later theatrical practices. The rhythmic chanting of hymns provided a structural foundation for sound and speech in performance. By analyzing these ancient texts, scholars can trace how the phonetic expressions developed within Vedic ritualistic frameworks were integrated into the broader evolution of Indian theatre.

274. (A) Specific ritualistic gestures
Specific ritualistic gestures performed during Vedic ceremonies prefigured formalized dance movements in the Indian tradition. These prescribed actions, combined with spoken word and rhythm, created a performative framework. The kinetic expressions developed for these rituals served as early models for the stylized gestures used in later dance and theatre, demonstrating the deep connection between religious and performative arts.

275. (C) Spoken word, rhythm, and prescribed action
The relevance of the Vedas to dance and theatre lies in their synthesis of spoken word, rhythm, and prescribed action. This combination formed a proto-theatrical framework within ancient religious practices. By integrating these three elements, Vedic ceremonies served as a crucible for performative techniques, establishing the structured phonetic and kinetic foundations for the evolution of Indian theatrical traditions.

276. (A) A repertoire for dramatic interpretation
The Ramayana provided an extensive repertoire for dramatic interpretation through its structured narrative arc, complex moral dilemmas, and vivid characterizations. These elements offered theatrical traditions a rich thematic reservoir that was easily adaptable into visual and kinetic performances. The epic's deep themes of duty and conflict allowed performers to explore a wide spectrum of human emotions and ethical issues.

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277. (D) Duty, exile, and conflict involving profound moral dilemmas
Themes of duty, exile, and conflict involving profound moral dilemmas from the Ramayana offered theatrical traditions a rich thematic reservoir. These narrative elements were central to the epic's content and facilitated its translation into performative arts. By focusing on these intense human experiences, the epic provided a foundational script that influenced how narrative dance and theatre were structured.

278. (B) Archetypes for exploring human emotions
In the realm of dance and theatre, the characters of the Ramayana became archetypes for exploring human emotions and ethical conflicts. Performers used stylized gestures and expressions to bring these vivid characterizations to life. This archetypal nature allowed for nuanced dramatic interpretation, enabling the epic to bridge literary traditions with the dynamic storytelling required in classical Indian theatrical performances.

279. (C) The episodic character of the epic text
The episodic character of the Ramayana facilitated its translation into sequential dance dramas. This structure made the epic highly accessible to diverse audiences through visual and kinetic storytelling. By breaking the narrative into manageable segments, performers could easily adapt the text's rich thematic content into structured theatrical enactments that maintained

the epic's enduring relevance across various historical periods.

280. (D) Classical Indian theatrical storytelling
The integration of the Ramayana into performance art illustrates its critical role in bridging literary traditions with classical Indian theatrical storytelling. The epic's vivid characterizations and structured narrative provided a foundation for visual and kinetic expression. This connection allowed the epic to function as a foundational script, deeply influencing the structure and performance of narrative dance and historic theatre.

281. (A) Deep philosophical dialogues and intense psychological conflicts
Deep philosophical dialogues and intense psychological conflicts within the Mahabharata challenged and elevated the expressive capabilities of dance and drama. Unlike simpler stories, these complex elements required actors and dancers to develop nuanced performative techniques. By tackling such dense narrative material, artists were able to expand the thematic and technical boundaries of historic Indian dance and theatrical traditions.

282. (B) Its dramatic structure naturally lending itself to serialized enactments
The relevance of the Mahabharata to theatre is particularly evident in its dramatic structure, which naturally lends itself to serialized performative enactments. The epic's massive scope and intricate plotlines provided a limitless source of material for theatre. This structural characteristic allowed performers to adapt the dense narrative into sequential visual representations, effectively communicating moral ideologies to the public.

283. (B) Its intense emotional climaxes and martial confrontations
Dance traditions frequently drew upon the intense emotional climaxes and martial confrontations of the Mahabharata to develop dynamic choreographic sequences. These high-stakes moments provided the necessary energy and conflict for complex performances. By adapting these specific elements into kinetic art, dancers were able to convey the profound psychological and physical struggles described in the monumental epic to their audiences.

284. (A) Adopt techniques to convey nuanced emotions
The complex character development within the Mahabharata required actors and dancers to adopt sophisticated performative techniques to convey nuanced emotional states. Because the characters were multifaceted and faced intense psychological conflicts, simple movements were insufficient. Performers had to elevate their expressive capabilities to accurately portray the deep philosophical and emotional layers present in this foundational historic epic.

285. (C) Socio-cultural and moral ideologies in the text
By adapting the Mahabharata's dense narrative into visual representations, artists were able to communicate profound socio-cultural and moral ideologies to the public. The epic functioned as a vital catalyst for thematic expansion in dance and theatre. Through performance, the complex philosophical dialogues and ethical lessons of the text became accessible aesthetic experiences that resonated with diverse historical audiences.

286. (D) The performing arts, detailing dance forms and instruments
The Cilappadikaram serves almost as a manual of the performing arts of its time, providing detailed descriptions of dance forms and musical instruments. This unique epic goes beyond storytelling to document theatrical conventions and aesthetic standards. Its intrinsic focus on performance makes it an invaluable source for understanding how visual representations and stagecraft were conceptualized in historic Indian culture.

287. (C) Its narrative and characters are tied to the arts
The Cilappadikaram is considered an invaluable source for understanding historic dance and drama because its narrative and characters are intrinsically tied to the arts. The text provides detailed documentation of various dance forms and the technical training involved. This focus allows scholars to gain a textually grounded view of the aesthetic standards and performative practices of the era.

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288. (B) Status of artists and rigorous dance training
Beyond its narrative, the Cilappadikaram documents the societal status of artists and the rigorous training involved in dance. The epic provides a detailed record of how performance was integrated into various social spheres. This character makes the text a vital literary archive, offering insights into the professional lives and technical standards of historic Indian performers and their craft.

289. (D) Royal courts and accessible public spheres
The Cilappadikaram documents the integration of performance into both royal courts and accessible public spheres. This shows that the arts were not confined to a single social class but were part of the broader cultural landscape. The text serves as an archive of how dance and theatre functioned across different societal levels, reflecting their widespread cultural importance.

290. (A) A literary archive of historic performative practices
The relevance of the Cilappadikaram to dance and theatre lies in its function as a literary archive of historic performative practices. It preserves detailed technical information about musical instruments, theatrical conventions, and dance training. This allows scholars to understand how visual storytelling was executed and how the arts were positioned within the societal structures of the historic period.

291. (C) Divine narratives that are deeply emotive and dramatic
The content and character of the Bhagavatapurana are primarily centered around divine narratives that are deeply emotive and dramatic. This focus makes the text highly relevant to the evolution of dance and theatre. The purana's vivid descriptions of divine play provided the thematic foundation for many dance-drama traditions, shifting performative focus toward personalized and expressive portrayals of interactions.

292. (A) The text's lyrical devotion and vivid descriptions of divine play
The lyrical devotion and vivid descriptions of divine play found in the Bhagavatapurana provided the thematic foundation for numerous dance-drama traditions. Performers utilized this rich imagery to create kinetic art that expressed textual devotion. By focusing on these ecstatic and tender moods, the purana influenced the development of specific emotive vocabularies used by dancers and theatre practitioners.

293. (D) To translate textual devotion into visual and kinetic art
Performers utilized the rich imagery of the Bhagavatapurana to translate textual devotion into visual and kinetic art. By creating dynamic representations of the mystical exploits described in the text, historical practitioners made theological concepts accessible through performance. This process required the development of emotive vocabularies to accurately depict the ecstatic and tender moods found within the purana's narratives.

294. (B) Emotive vocabularies for ecstatic and tender moods
The Bhagavatapurana's focus on mystical exploits and pastoral settings required dancers to develop specific emotive vocabularies for ecstatic and tender moods. To accurately depict the divine narratives, performers had to find ways to translate personalized feelings and theological devotion into physical expression. This necessity pushed historical dance and theatre traditions to become more expressive and centered on human-divine interactions.

295. (C) Expressive portrayals of divine-human interactions
The Bhagavatapurana played a significant role in shifting performative focus toward deeply personalized and expressive portrayals of divine-human interactions. By integrating the purana's emotive narratives into their repertoires, dance and theatre practitioners transformed theological texts into structured aesthetic experiences. This evolution solidified the text's central role in the development of India's expressive cultural arts during the historic period.

296. (D) A direct, emotional connection with the divine
The Bhakti movements emphasized a direct, emotional connection with the divine, which became a potent theme in dance and drama. This shift in belief systems moved performative arts away from rigid rituals toward highly emotive practices. By focusing on personal emotional

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engagement, these movements fundamentally reshaped the aesthetic and structural frameworks of historic Indian theatre and dance before CE 1200.

297. (A) From rigid, elite rituals to emotive, participatory community practices
As a result of the Bhakti movements, theatre and dance evolved from rigid, elite rituals to emotive, participatory community practices. This paradigm shift was driven by the movement's emphasis on a direct emotional connection with the divine. These performative arts became more accessible, utilizing regional elements to evoke devotion and integrate spirituality inextricably with the daily lives of the populace.

298. (B) By using vernacular languages and accessible regional music
The Bhakti movements democratized the performative arts by using vernacular languages and accessible regional music. This approach ensured that dance and theatre were no longer restricted to elite circles but could reach the masses. By making religious themes relatable and linguistically accessible, these movements used narrative performances as primary vehicles for propagating spiritual ideals throughout the broader society.

299. (B) Dance and theatre utilizing narrative performances
Dance and theatre utilizing narrative performances became the primary vehicles for propagating the ideals of the Bhakti movements. These art forms were used to evoke intense devotion and communicate religious themes to the general public. This era saw a transition where visual representations became dynamic spectacles that celebrated personal emotional engagement and brought spiritual concepts to community gatherings.

300. (A) Spirituality
The Bhakti and religious movements fundamentally reshaped historic Indian dance and theatre by integrating performative art inextricably with spirituality. This integration allowed personal emotional engagement to become a core aesthetic component of the arts. By focusing on the divine-human connection, these movements transformed dance and theatre into vital vehicles for community devotion and the expression of shared religious values.

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CHAPTER 02

Folk and Traditional Theatre Forms of India

1. Which of the following best represents the primary distinction between "Folk" and "Classical" theatre in the Indian context?
(A) Folk theatre is restricted to indoor spaces, whereas classical theatre is performed in open air.
(B) Folk theatre represents spontaneous community-driven expression, whereas classical follows strict codification like the Natya Shastra.
(C) Folk theatre relies on rigid textual codification, whereas classical relies on oral traditions.
(D) Folk theatre uses only string instruments, whereas classical uses only percussion.

2. Consider the following statements regarding Tribal theatre forms:
I. They are deeply rooted in ritualistic and animistic traditions.
II. They strictly adhere to classical Sanskrit texts.
III. They usually blur the boundary between performers and spectators.
IV. They frequently employ elements of trance and spirit possession.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

3. What is the definition of "Traditional" theatre in the context of the Indian performing arts spectrum?
(A) A performance form that is entirely improvised with no historical continuity.
(B) A performance style exclusively restricted to the elite courts of post-colonial India.
(C) A form bridging local folk practices with classical mythology and structure.
(D) A highly modernistic theatre form employing Western proscenium arch conventions.

4. Match the theatre form in List I with its region in List II.
List I: (Theatre Form)
P. Kudiattam
Q. Yakshagana
R. Bhavai
S. Jatra
List II: (Region)
1. Gujarat
2. West Bengal
3. Kerala
4. Karnataka
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-4, Q-1, R-2, S-3

5. Identify the correctly matched pair regarding theatrical characters and their forms.
(A) Vivek - Yakshagana
(B) Sutradhara - Tamasha
(C) Vidushaka - Kudiattam
(D) Vagh - Ankia-nat

6. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Classical forms like Bharatanatyam and Odissi are often sharply distinguished from folk dances like Chhau or Bhavai.
Reason (R): Classical forms strictly follow the grammar of ancient treatises like the Natya Shastra, while folk dances evolve spontaneously within rural communities.
(A) Both A and R are true and R is the correct

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explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

7. Which of the following statements about the interrelation between folk and classical theatre is incorrect?
(A) Classical theatre often absorbs and refines local folk motifs.
(B) Both traditions heavily utilize stylized movements and musical accompaniment.
(C) Traditional theatre serves as a bridge, utilizing both classical texts and folk spontaneity.
(D) Folk theatre forms never borrow mythological themes from classical epics.

8. Consider the following statements regarding Kudiattam:
I. It is recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.
II. It is traditionally performed by the Chakyar and Nambiar communities.
III. The Mizhavu is the primary percussion instrument used.
IV. It strictly avoids the use of hand gestures (mudras).
V. The female roles are performed by women of the Nangiar community.
Which of the above statements are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

9. All of the following are characteristics of Indian traditional theatre EXCEPT:
(A) Incorporation of song, dance, and drama into a single performance.
(B) Use of dialect or local languages combined with classical themes.
(C) Heavy reliance on realistic, minimal makeup.
(D) Performances often held in open-air arenas or temple courtyards.

10. Arrange the following conceptual stages of performance arts evolution as generally hypothesized by performance historians in chronological order:
I. Institutionalized Classical Theatre
II. Primitive/Tribal animistic rituals
III. Synthesized Traditional Theatre
IV. Rural agricultural Folk performances
(A) II, IV, III, I
(B) II, I, IV, III
(C) IV, II, III, I
(D) II, IV, I, III

11. Which region is intrinsically associated with the traditional theatre form of Tamasha?
(A) Rajasthan
(B) Odisha
(C) Tamil Nadu
(D) Maharashtra

12. Consider the following statements about Yakshagana:
I. It translates to "the song of the demi-gods."
II. It is primarily performed in the coastal districts of Karnataka.
III. The lead singer and director is called the Bhagavata.
IV. It uses no elaborate headgear or facial makeup.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

13. Which of the following best defines "Bhavai"?
(A) A stylized martial dance of East India using indigenous swords and shields.
(B) A classical Sanskrit play performed exclusively in regional Kerala temples.
(C) A traditional folk theatre of Gujarat utilizing the Bhungal brass instrument.
(D) A ritualistic trance dance native to the coastal Tulu Nadu region.

14. Match the traditional theatre term in List I with its meaning in List II.
List I: (Theatrical Term)
P. Bhaona
Q. Vesha
R. Kolam
S. Bayalata
List II: (Meaning)

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1. Open-air theatre in Karnataka
2. Performance associated with Ankia-nat
3. Elaborate facial makeup/headdress in Theyyam
4. A theatrical episode or playlet in Bhavai

(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-3, R-4, S-1

15. Identify the correctly matched pair regarding traditional forms and their core communities.
(A) Chindu Bhagavata - Madiga community
(B) Kudiattam - Nayak community
(C) Bhavai - Nambiar community
(D) Pandvani - Chakyar community

16. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Traditional Indian theatre forms are considered "total theatre."
Reason (R): They seamlessly integrate vocal music, instrumental music, dance, acting, and visual arts like elaborate makeup.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

17. Which of the following statements about Nautanki is incorrect?
(A) It has two prominent gharanas: Kanpur and Hathras.
(B) It originated as a highly classical Sanskrit court drama.
(C) The Nakkara (kettledrum) is an essential musical instrument in its performance.
(D) It heavily relies on operatic singing and poetic meters like Doha and Chaubola.

18. Consider the following statements about Jatra:
I. It originated in Bengal.
II. It initially evolved from the Bhakti movement, particularly Vaishnavism.
III. The character of 'Vivek' (Conscience) was introduced later to comment on the action.
IV. It uses a very closed, proscenium stage exclusively.
V. Sri Chaitanya Mahaprabhu historically influenced its early thematic content.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

19. All of the following are distinct styles of Chhau EXCEPT:
(A) Purulia
(B) Mayurbhanj
(C) Seraikella
(D) Melattur

20. Arrange the following historical developments of Jatra in chronological order:
I. Introduction of secular and political themes during the Swadeshi movement.
II. Chaitanya Mahaprabhu enacting the role of Rukmini in a performance.
III. Introduction of the allegorical character 'Vivek' (Conscience).
IV. Early processional singing associated with Vaishnava Bhakti.
(A) IV, II, III, I
(B) II, IV, I, III
(C) IV, III, II, I
(D) II, I, IV, III

21. Which theatre form relies on the "Natyagriha" or "Koothambalam" as its traditional performance space?
(A) Bhavai
(B) Nautanki
(C) Kudiattam
(D) Therukoothu

22. Consider the following regarding Laiharaoba:
I. It translates to "merrymaking of the gods."
II. It is native to the state of Manipur.
III. The ritual is primarily led by traditional priestesses called Maibis.
IV. It enacts the creation of the universe.
Which of the above statements are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, II, III, and IV

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23. What is the definition of "Therukoothu"?
(A) A classical courtly dance of Andhra Pradesh performed in royal chambers.
(B) A stylized mask dance of Jharkhand simulating traditional tribal martial arts.
(C) A comedic folk play from Kashmir utilizing the Surnai musical instrument.
(D) A Tamil street theatre form centered on Draupadi cult Mahabharata episodes.

24. Match the instrument in List I with its associated theatre form in List II.
List I: (Instrument)
P. Mizhavu
Q. Nakkara
R. Chande
S. Bhungal
List II: (Theatre Form)
1. Yakshagana
2. Bhavai
3. Kudiattam
4. Nautanki
(A) P-3, Q-4, R-1, S-2
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-2, R-3, S-4

25. Identify the correctly matched pair regarding the traditional form and its central theme.
(A) Ramalila - The life of Lord Krishna
(B) Rasalila - The life of Lord Rama
(C) Bhagavatamela - Narasimha Jayanti and Puranic tales
(D) Ankia-nat - Secular political satires

26. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Theyyam is considered a ritualistic folk theatre rather than mere entertainment.
Reason (R): In Theyyam, the performer enters a trance and is believed to become the physical manifestation of the deity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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27. Which of the following statements regarding the Sutradhara in Ankia-nat is incorrect?
(A) He introduces the play and characters.
(B) He sings, dances, and explains the narrative to the audience.
(C) His role is far more continuous and central than the Sutradhara in classical Sanskrit drama.
(D) He leaves the stage immediately after the introduction and never returns.

28. Consider the following statements about Pandvani:
I. It is a traditional narrative form from Chhattisgarh.
II. It narrates tales from the Ramayana exclusively.
III. Teejan Bai is a world-renowned exponent of this form.
IV. It has two main styles: Vedamati and Kapalik.
V. The Tambura is a crucial prop and instrument used by the narrator.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

29. Which of the following theatre forms is an exception to the use of masks in the Chhau tradition?
(A) Seraikella Chhau
(B) Purulia Chhau
(C) Mayurbhanj Chhau
(D) None of the above

30. Arrange the typical sequence of a traditional Yakshagana performance in chronological order:
I. Sabha Lakshana (preliminary rituals and introduction)
II. Prasanga (the main story/enactment)
III. Chowki Puja (worship in the green room)
IV. Mangalam (conclusion and final prayers)
(A) I, III, II, IV
(B) III, I, II, IV
(C) III, II, I, IV
(D) I, II, III, IV

31. Which narrative form revolves fundamentally around the singing of the Mahabharata by a lead performer accompanied by a Tambura?
(A) Pandvani
(B) Bhavai
(C) Tamasha
(D) Theyyam

32. Consider the following statements about Bhand Jashan:
I. It is a traditional folk theatre of Kashmir.
II. It combines music, dance, and satirical acting.
III. The performers are known as Bhands.
IV. It utilizes heavy facial masks made of papier-mâché.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

33. What defines the "Kapalik" style of Pandvani?
(A) The performer sits in one place and narrates passively.
(B) The performer enacts the story using the Tambura as a symbolic prop.
(C) The performer uses classical hand gestures of Bharatanatyam.
(D) The performer remains completely silent while a chorus sings.

34. Match the traditional makeup/costume element in List I with its theatre form in List II.
List I: (Theatrical Element)
P. Chuttip (white framing on the face)
Q. Mudi (heavy headgear made of wood/ mirror)
R. Bhungal (trumpet used as prop and instrument)
S. Swarup (young boys adorned as deities)
List II: (Theatre Form)
1. Yakshagana
2. Kudiattam
3. Ramalila
4. Bhavai
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

35. Identify the correctly matched pair regarding regional theatrical practices.
(A) Tamasha - Hathras, Uttar Pradesh
(B) Nautanki - Purulia, West Bengal
(C) Bhagavatamela - Melattur, Tamil Nadu
(D) Jatra - Seraikella, Jharkhand

36. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Ramalila and Rasalila heavily utilize young boys as the principal actors.
Reason (R): These young boys, called Swarups, are considered physically pure and are revered as the actual incarnations of the deities during the performance.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

37. Which of the following statements regarding Bhagavatamela is incorrect?
(A) It evolved in the villages around Thanjavur, Tamil Nadu.
(B) The scripts used are primarily in the Telugu language.
(C) It is exclusively performed by women in modern times.
(D) The performance involves classical carnatic music and Bharatanatyam techniques.

38. Consider the following statements about Chindu Bhagavata:
I. It is popular in the state of Telangana.
II. It is traditionally performed by the Madiga community.
III. It shares similarities with Yakshagana.
IV. It uses heavily localized Telugu dialects.
V. It completely forbids the use of any percussive instruments.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

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39. All of the following theatre forms prominently feature male actors performing female roles (in their strict traditional context) EXCEPT:
(A) Bhagavatamela
(B) Traditional Yakshagana
(C) Early Bhavai
(D) Kudiattam (for Nangiar roles)

40. Arrange the typical components of an Ankia-nat performance in chronological order:
I. Dhemali (preliminary musical invocation)
II. Entry of the Sutradhara
III. Enactment of the main play
IV. Benediction (Kalyan/Mukti)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

41. Which theatrical tradition utilizes a female performer traditionally called the "Maibi"?
(A) Theyyam
(B) Tamasha
(C) Laiharaoba
(D) Pandvani

42. Consider the following statements regarding Tamasha:
I. The female dancer is the central attraction, performing Lavani.
II. The lead male clown character is called the Songadya.
III. The narrative portion is known as the Vag.
IV. The primary accompanying drum is the Dholki.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, III, and IV

43. What is the definition of "Brajavali" in the context of Indian traditional theatre?
(A) A specific martial art technique used in Chhau performances.
(B) A specific drum beat pattern used in traditional Nautanki.
(C) The specialized green-room prayer ritual in Yakshagana theatre.
(D) A literary language created by Sankaradeva for Ankia-nat plays.

44. Match the theatre form in List I with its prominent character/performer term in List II.
List I: (Theatre Form)
P. Jatra
Q. Tamasha
R. Bhavai
S. Kudiattam
List II: (Character/Term)
1. Chakyar
2. Songadya
3. Vivek
4. Ranglo
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-3, R-1, S-4

45. Identify the correctly matched pair of the region and the specific Ramalila site known for its month-long immersive performance.
(A) Ayodhya - Ramnagar (Varanasi)
(B) Mathura - Assamese Bhaona
(C) Ramnagar (Varanasi) - Kashi Naresh patronage
(D) Chitrakoot - Bhagavatamela

46. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The traditional Jatra of Bengal does not utilize a raised proscenium stage.
Reason (R): Jatra is traditionally performed in an open arena (Asar) surrounded by the audience on all sides to maintain proximity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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47. Which of the following statements regarding the Sutradhara in Ankia-nat is incorrect?
(A) He leaves the stage immediately after the introduction and never returns.
(B) He introduces the play and characters.
(C) He sings, dances, and explains the narrative to the audience.
(D) His role is far more continuous and central than the Sutradhara in classical Sanskrit

drama.

48. Consider the following instruments associated with theatrical performance:
I. Mizhavu
II. Edakka
III. Kurumkuzhal
IV. Surnai
V. Kuzhitalam
Which of these are predominantly associated with Kudiattam?
(A) I, II, III, and V
(B) I, II, and V
(C) I, III, IV, and V
(D) II, III, IV, and V

49. All of the following theatre forms are fundamentally associated with the Vaishnavite Bhakti movement EXCEPT:
(A) Rasalila
(B) Theyyam
(C) Ankia-nat
(D) Bhagavatamela

50. Arrange the evolution of Jatra themes in chronological order:
I. Puranic and Mythological themes
II. Biographies of social reformers
III. Chaitanya's Krishna-centric Bhakti performances
IV. Anti-colonial/Patriotic Swadeshi themes
(A) III, I, IV, II
(B) III, I, II, IV
(C) I, III, IV, II
(D) I, II, III, IV

51. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Kudiattam is the only surviving specimen of the ancient Sanskrit theatre tradition.
Statement II: Kudiattam strictly forbids the use of Malayalam, insisting solely on Sanskrit dialogue for all characters.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

52. Consider the following features of Theyyam:
I. It is prevalent in the North Malabar region of Kerala.
II. It includes reciting the myth of the deity, known as Thottam.
III. Performers inherit the right to perform specific deities.
IV. The makeup is minimalist and naturalistic.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

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53. Which of the following is the most appropriate description of the role of the "Vidushaka" in Kudiattam?
(A) He is a silent dancer who merely mimes the main narrative.
(B) He is the royal priest who conducts the preliminary rituals.
(C) He is a comic character who offers satire and translations.
(D) He is the antagonist who challenges the hero to a duel.

54. Match the martial/dance movement in List I with its form in List II.
List I: (Movement)
P. Chali
Q. Vira Rasa jumps
R. Thottam singing
S. Lavani dance
List II: (Theatrical Form)
1. Purulia Chhau
2. Tamasha
3. Theyyam
4. Yakshagana
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-1, R-4, S-2

55. What is the primary cause for the inclusion of the character 'Vivek' in traditional Bengali Jatra?
(A) To provide comic relief during intense dramatic scenes.

(B) To manage the backstage props and direct the actors.
(C) To collect donations from the audience mid-performance.
(D) To act as a moral conscience through philosophical song.

56. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Nautanki faced a decline in its traditional audience during the mid-20th century.
Reason (R): The advent of cinema and television provided alternative, easily accessible modes of entertainment, drawing audiences away from overnight live performances.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

57. Which of the following statements about Therukoothu is correct?
(A) It is performed indoors within strict proscenium arches.
(B) Performers use soft, low-pitched voices to maintain an intimate atmosphere.
(C) It is heavily tied to the annual temple festivals of Draupadi Amman.
(D) It originated in the royal courts of the Maratha rulers.

58. Consider the following statements about Bhavai:
I. It was originated by Asait Thakar in the 14th century.
II. The episodes are known as Veshas.
III. The female roles are traditionally played by men.
IV. It uses the Bhungal, a long brass trumpet.
V. It relies heavily on tragic themes with no element of comedy or satire.
Which of the above statements are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

59. A theatre director wants to stage a traditional Indian play that focuses on the divine possession of the performer, complete with a massive wooden headdress, rigorous fasts before the performance, and execution in a Kerala village shrine. Which form should the director study?
(A) Jatra
(B) Nautanki
(C) Bhavai
(D) Theyyam

60. Read the following description of a regional dance-drama:
"A community in Seraikella performs an annual dance festival during Chaitra Parva. The performers wear highly stylized masks depicting mythological characters, birds, and animals, hiding the dancer's facial expressions completely. The movements are heavily influenced by the local martial art 'Parikhanda'."
Which traditional form is being described?
(A) Purulia Chhau
(B) Seraikella Chhau
(C) Mayurbhanj Chhau
(D) Laiharaoba

61. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Yakshagana utilizes a lead singer called the Bhagavata who controls the pace of the performance.
Statement II: The actors in Yakshagana never deliver spoken dialogues, relying entirely on the Bhagavata's singing.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

62. Consider the following regarding the Ramalila of Ramnagar:
I. It was started by the Maharaja of Benares.
II. It is a multi-stage, mobile performance spanning several kilometers.
III. The audience moves from location to location alongside the actors.

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IV. It is completed within a single night.
Which of the above statements are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

63. Which is the most appropriate reason for classical texts like the Natya Shastra categorizing regional variations under "Desi" as opposed to "Margi"?
(A) Desi refers to regional variations, whereas Margi is codified.
(B) Margi refers to pathless, folk forms, while Desi is strict.
(C) Desi implies divine origin, whereas Margi is a human invention.
(D) Margi forms use strings, while Desi forms use only percussion.

64. Match the traditional form in List I with its primary narrative source in List II.
List I: (Theatre Form)
P. Rasalila
Q. Pandvani
R. Bhagavatamela
S. Therukoothu
List II: (Narrative Source)
1. Mahabharata (focus on Bhima/Pandavas)
2. Life and pranks of Lord Krishna
3. Draupadi cult myths
4. Puranic tales (e.g., Prahlada Charitam)
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-3, R-4, S-1

65. What is the effect of the "Chutti" makeup technique in Kudiattam?
(A) It darkens the actor's face to represent evil characters.
(B) It creates a white, raised border along the jawline, projecting the face forward to highlight facial expressions.
(C) It acts as a full-face wooden mask hiding all emotion.
(D) It colors the entire face red to symbolize the Vira rasa.

66. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): In traditional Bhavai, the character of "Ranglo" is indispensable.
Reason (R): Ranglo acts as the jester who constantly interacts with the audience, breaks the fourth wall, and offers contemporary social commentary.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

67. Which of the following is a correct statement regarding the musical instrument 'Nakkara'?
(A) It is a delicate string instrument used in Kudiattam.
(B) It is a wind instrument used to invoke spirits in Theyyam.
(C) It is a pair of kettledrums played with sticks, fundamental to Nautanki.
(D) It is a modern electronic synthesizer adapted for Jatra.

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68. Consider the following statements about Laiharaoba:
I. It is an ancient festival of the Meitei community.
II. It includes the enactment of the creation of the world.
III. The main deities worshipped are Sanamahi and Pakhangba.
IV. The Maibi (priestess) dances to the tune of the Pena (string instrument).
V. It completely rejects any animistic or nature-worshipping elements.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

69. A scholar is researching a traditional form where a solo female performer enacts multiple characters of the Mahabharata, standing up, gesturing vigorously, and using a stringed instrument as a prop (like a mace or a bow). Which concept is the scholar directly observing?
(A) The Vedamati style of Pandvani

(B) The Lavani of Tamasha
(C) The Kapalik style of Pandvani
(D) The Vesha of Bhavai

70. Read the following description of a traditional performance:
"The performance starts late at night in an open field. Actors wear massive glittering shoulder epaulettes and crowns. The drum beats are extremely loud (Chande and Maddale). The singers narrate a mythological battle, while the actors execute vigorous spinning jumps."
Which theatre form is this describing?
(A) Nautanki
(B) Yakshagana
(C) Ankia-nat
(D) Kudiattam

71. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Tamasha historically derived elements from martial music and the camp entertainment of the Maratha armies.
Statement II: Tamasha performances strictly prohibit the inclusion of spiritual or philosophical poetry.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

72. Consider the following characteristics of a theatrical tradition:
I. Performance in Brajavali.
II. Introduced by Sankaradeva.
III. Focuses intensely on Lord Shiva's mythology.
IV. Uses the Gayan-Bayan (singers and instrumentalists).
Which of the above statements correctly describe Ankia-nat?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

73. Which of the following is the most appropriate distinction between the 'Swarup' in Ramalila and a standard actor?
(A) A Swarup is heavily paid, whereas a standard actor works for free.
(B) A Swarup must be an adult, whereas standard actors are children.
(C) A Swarup is worshipped as the actual deity incarnate during the play.
(D) A Swarup uses masks, whereas standard actors use traditional paint.

74. Match the prop/element in List I with its traditional form in List II.
List I: (Theatrical Element)
P. Tambura (used as a prop)
Q. Pena (fiddle-like instrument)
R. Ghaaghar (large skirt)
S. Papier-mâché masks
List II: (Traditional Form)
1. Purulia Chhau
2. Pandvani
3. Laiharaoba
4. Rasalila
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-3, S-1

75. What was the cultural effect of the Bhakti movement on the traditional theatre of India?
(A) It led to the eradication of vernacular languages in theatre.
(B) It shifted theatre toward devotional community-based enactments.
(C) It restricted theatrical performances to royal courts only.
(D) It introduced highly realistic, Western-style prose dialogue.

76. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Mayurbhanj Chhau is visually distinct from Purulia and Seraikella Chhau.
Reason (R): Mayurbhanj Chhau performers do not wear masks, allowing them greater freedom of facial expression and unhindered movement.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

77. Which of the following statements about Bhagavatamela is correct?
(A) The plays are typically staged during the Dussehra festival.
(B) The performers are historically from the Kshatriya warrior clans.
(C) Prahlada Charitam is the most famous play in its repertoire.
(D) The dialogue is predominantly in Hindi.

78. Consider the following instruments:
I. Dholki
II. Halgi
III. Tuntune
IV. Nakkara
V. Mizhavu
Which of the above instruments are fundamental to the musical ensemble of Tamasha?
(A) I, II, and III
(B) I, IV, and V
(C) II, III, and IV
(D) III, IV, and V

79. If a performer is studying the "Gayan-Bayan" tradition to understand the synchronization of cymbals (Bhortal) and drums (Khol) before a play begins, which state's theatrical practice are they applying?
(A) Assam
(B) Gujarat
(C) Tamil Nadu
(D) Maharashtra

80. Read the following description of a theatrical scene:
"During the performance, a male actor wearing an elaborate, colorful nine-yard sari dances energetically to rapid drum beats, singing songs of love and social satire, enthralling a largely rural audience in the Deccan region."
Which theatrical component is described here?
(A) The Vagh of Tamasha
(B) The Lavani within Tamasha (performed by cross-dressed actors or women)
(C) The Maibi dance of Laiharaoba
(D) The Thottam of Theyyam

81. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Bhand Jashan incorporates a heavy element of satire, often mocking oppressive rulers or social evils.
Statement II: Bhand Jashan relies strictly on Sanskrit texts and avoids local Kashmiri dialects.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

82. Consider the following theatre forms:
I. Nautanki
II. Jatra
III. Tamasha
IV. Kudiattam
Which of the above forms traditionally feature a circular or open-arena performance space surrounded by the audience?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

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83. Which of the following is the most appropriate definition of the term "Bayalata"?
(A) A closed-door ritual in Kerala.
(B) A specific drum used in Bengali Jatra.
(C) An open-air theatre performance in Karnataka, synonymous with forms like Yakshagana.
(D) The lead clown character in Bhavai.

84. Match the traditional theatre state in List I with its form in List II.
List I: (State)
P. Telangana
Q. Chhattisgarh
R. Assam
S. Kashmir
List II: (Theatre Form)
1. Pandvani
2. Bhand Jashan
3. Ankia-nat
4. Chindu Bhagavata

(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-1, R-4, S-2

85. What is the effect of the "Vivek" character on the narrative structure of Jatra?
(A) It accelerates the plot towards a tragic ending.
(B) It translates the dialogue for non-native speakers.
(C) It disrupts the chronological narrative to provide philosophical insight and moral commentary.
(D) It introduces Western operatic elements into the music.

86. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Chindu Bhagavata has faced social stigmatization historically.
Reason (R): It is traditionally performed by the Madiga community, who were historically treated as marginalized Dalits in the regional caste hierarchy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

87. Which of the following is a correct statement regarding Kudiattam?
(A) It is exclusively a solo performance by a female dancer.
(B) It was developed in the 19th century under British patronage.
(C) The makeup takes only a few minutes to apply before the show.
(D) It involves elaborately detailed hand gestures (mudras) combined with facial expressions (abhinaya).

88. Consider the following statements about Therukoothu:
I. It is performed in the streets or intersections.
II. The performers wear highly towering headgear and thick facial makeup.
III. It relies heavily on soft, classical Carnatic ragas with minimal percussion.
IV. The themes are often drawn from the Mahabharata.
V. It is a part of the Draupadi Amman temple rituals.
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

89. A student notes that in traditional Nautanki, the meter of the verse determines the rhythm of the performance, and actors must project their voices forcefully due to the lack of microphones in historical times. What key musical element supports this vocal projection?
(A) The drone of the Tambura.
(B) The delicate plucking of the Veena.
(C) The high-pitched resonance of the Nakkara (kettledrum).
(D) The soft blowing of the Bansuri (flute).

90. Read the following description of an actor's preparation:
"An actor applies a bright green paste on his face, attaches a white paper and rice-paste border along his jaw, and dons a massive, multi-tiered crown. He prepares to act out a single act of a Sanskrit play by Bhasa, a process that will take several nights to complete."
Which tradition is this actor preparing for?
(A) Kudiattam
(B) Yakshagana
(C) Bhagavatamela
(D) Ankia-nat

91. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Folk theatre forms are generally static and resist any incorporation of contemporary social issues.
Statement II: Traditional theatre forms often exhibit flexibility, allowing performers to improvise dialogue to reference current events.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.

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(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

92. Consider the following characteristics of Rasalila:
I. It originated in the Braj region.
II. It depicts the divine love of Radha and Krishna.
III. The dialogue is completely in Sanskrit.
IV. It was popularized by saints like Swami Haridas.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

93. Which of the following is the most appropriate reason for the use of the "Sutradhara" in traditional Indian theatre?
(A) To purely serve as a comic relief.
(B) To act as the villain who opposes the hero.
(C) To act as the thread-holder who introduces the plot, manages the transitions, and links the narrative for the audience.
(D) To dictate the financial terms of the performance to the audience.

94. Match the traditional role in List I with its description in List II.
List I: (Role/Character)
P. Maibi
Q. Bhagavata
R. Vidushaka
S. Songadya
List II: (Description)
1. Lead singer/director in Yakshagana
2. Priestess/lead dancer in Laiharaoba
3. Comic character in Kudiattam
4. Main clown/jester in Tamasha
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-1, R-2, S-4

95. What is the primary cause for the inclusion of the character 'Vivek' in traditional Bengali Jatra?
(A) They evolved from the indigenous martial arts (like Parikhanda) and regional military training practices.
(B) They were developed by pacifist monks to deter violence within local villages.
(C) They were imposed by the British to regulate local militias during the colonial era.
(D) They were designed purely to frighten wild animals away from agricultural crops.

96. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): In many traditional theatre forms, the preliminary rituals (Purvaranga) are elaborate and time-consuming.
Reason (R): The performance space is considered sacred, and these rituals invoke deities to bless the space, the actors, and the audience, ensuring a successful performance without obstacles.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

97. Which of the following statements about Chindu Bhagavata is correct?
(A) It strictly uses the Malayalam language.
(B) It features vibrant costumes and vigorous dancing, heavily resembling Karnataka's Yakshagana.
(C) It forbids makeup and relies entirely on naturalistic street clothing.
(D) It is an elitist art form performed only in royal palaces.

98. Consider the following statements about Bhand Jashan:
I. It is performed in Kashmir.
II. The musical instrument Surnai is essential to it.
III. The performance is usually devoid of any humor.
IV. The repertoire includes various forms called 'Pather'.
V. It often comments on the exploitation of the peasantry by rulers.
Which of the above statements are correct?

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(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and V

99. An actor is learning a specific gait that involves spreading the knees widely, resting weight on the outer edges of the feet, and executing sudden jumps while narrating the Prahlada Charitam in Telugu. This training is most applicable to which form?
(A) Bhavai
(B) Jatra
(C) Bhagavatamela
(D) Pandvani

100. Read the following description of a theatrical device:
"The narrative involves an argument between the protagonist and a character dressed in black who suddenly appears on stage. The character in black sings a poignant song challenging the protagonist's ethical choices, then exits. The rest of the cast pauses their dialogue while this song is performed."
Which specific element of which theatre form is described here?
(A) The Vidushaka in Kudiattam
(B) The Bhagavata in Yakshagana
(C) The Ranglo in Bhavai
(D) The Vivek in Jatra

101. Which theatre form derives its name from a word meaning "to go in a procession" or "journey"?
(A) Nautanki
(B) Tamasha
(C) Jatra
(D) Bhavai

102. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Pandvani narration alternates between sung poetic verses and spoken prose explanations.
Statement II: The lead performer in Pandvani is accompanied by a chorus that repeats the refrain and interacts through supportive vocalizations.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

103. Define the role of the "Chakyar" in traditional Indian theatre.
(A) The principal percussionist in Therukoothu.
(B) The mask-maker for Purulia Chhau.
(C) The lead singer in Tamasha.
(D) The traditional male actor caste privileged to perform Kudiattam in temple precincts.

104. Identify the correctly matched pair regarding traditional props.
(A) Bhungal - Bhavai
(B) Tambura - Chhau
(C) Mizhavu - Jatra
(D) Nakkara - Kudiattam

105. Which of the following statements is incorrect regarding the makeup in Yakshagana?
(A) Characters are classified into distinct types (e.g., Saumya, Raudra) based on makeup.
(B) Chutti (white rice paste borders) is sometimes used for demonic characters.
(C) The makeup relies heavily on chemical paints developed in the 21st century.
(D) Red and black are predominantly used to depict aggressive or evil characters.

106. What is the effect of using local dialects in traditional forms like Nautanki and Bhavai?
(A) It creates an immediate sense of identification and ensures the narrative is accessible to the common masses.
(B) It alienates the rural audience.
(C) It aligns the forms strictly with classical Margi traditions.
(D) It makes the plays impossible to translate into other languages.

107. All of the following forms involve heavy, towering headgear (kirita/mudi) EXCEPT:
(A) Yakshagana
(B) Theyyam
(C) Kudiattam
(D) Bhavai

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108. Which is the most appropriate term for the brief comical or satirical playlets that constitute a Bhavai performance?
(A) Prasangas
(B) Veshas
(C) Pathers
(D) Dhemalis

109. Identify the incorrectly matched pair regarding region and form.
(A) Purulia Chhau - West Bengal
(B) Mayurbhanj Chhau - Odisha
(C) Seraikella Chhau - Maharashtra
(D) Laiharaoba - Manipur

110. Which of the following is a correct statement about the music in Jatra?
(A) It strictly avoids the use of the harmonium.
(B) It relies purely on classical Dhrupad compositions.
(C) There is no instrumental accompaniment in Jatra.
(D) Music acts as the primary emotional driver, and songs are frequent and highly melodramatic.

111. The term "Vagh" in Tamasha refers to:
(A) The dramatic/narrative play segment that follows the Lavani singing.
(B) The preliminary invocation to Lord Ganesha.
(C) The specialized drum used by the musicians.
(D) The comedic jester character.

112. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Laiharaoba is deeply associated with the pre-Hindu Sanamahi belief system of the Meiteis.
Statement II: Over time, Laiharaoba absorbed no elements of Vaishnavism and remained entirely isolated.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

113. Define "Thottam" in the context of Theyyam.
(A) The massive headdress worn by the dancer.
(B) The invocation song reciting the myth and legends of the specific deity being invoked.
(C) The rhythmic footwork mimicking martial arts.
(D) The green room where makeup is applied.

114. Identify the correctly matched pair of the theatre form and its central comedic figure.
(A) Bhavai - Ranglo
(B) Tamasha - Vidushaka
(C) Kudiattam - Songadya
(D) Ankia-nat - Vivek

115. Which of the following statements regarding traditional theatre costumes is incorrect?
(A) Costumes are often symbolic rather than realistic.
(B) The color of the costume usually signifies the fundamental nature (Guna) of the character.
(C) Traditional theatre costumes strictly follow modern minimalist aesthetics to save costs.
(D) Heavy skirts and multi-layered clothing are often used to exaggerate the performer's physical presence.

116. What is a primary cause for the high-pitched vocal delivery commonly found in forms like Therukoothu and Yakshagana?
(A) The aesthetic rule laid out in the Natya Shastra.
(B) The performers are traditionally children.
(C) It is believed to ward off evil spirits.
(D) The necessity to be heard over loud percussion in open-air, non-amplified historical settings.

117. All of the following traditional forms originated predominantly as male-only performance traditions (where men played female roles) EXCEPT:
(A) Traditional Yakshagana
(B) Bhagavatamela
(C) Laiharaoba (Maibi roles)
(D) Early Bhavai

118. Which of the following forms is most appropriately described as a "ritualistic folk performance of divine possession"?

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(A) Nautanki
(B) Theyyam
(C) Jatra
(D) Tamasha

119. Identify the incorrectly matched pair regarding the musical instrument and its primary form.
(A) Dholki - Tamasha
(B) Nakkara - Nautanki
(C) Mizhavu - Kudiattam
(D) Surnai - Pandvani

120. Which of the following is a correct statement about the "Pena"?
(A) It is a bowed string instrument indigenous to Manipur, used in Laiharaoba.
(B) It is a wind instrument used in Kashmir's Bhand Jashan.
(C) It is a percussion instrument central to Chhau dances.
(D) It is a type of bell used in Theyyam.

121. The term "Bhaona" is specifically used to denote the performance presentation of which theatrical form?
(A) Jatra
(B) Kudiattam
(C) Ankia-nat
(D) Tamasha

122. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Kudiattam performances focus heavily on rapid plot advancement and cover an entire epic in a few hours.
Statement II: The Abhinaya (acting) in Kudiattam is so detailed that a single act of a play may take several nights to perform.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

123. Define the "Swarup" in the context of traditional Ramalila.
(A) The massive effigies of Ravana burnt at the end.
(B) The musical chorus that sings the Ramcharitmanas.
(C) The specific stage design used in Ramnagar.
(D) The physical embodiment of the divine played by young prepubescent boys.

124. Identify the correctly matched pair of the theatre term and its associated form.
(A) Vesha - Ankia-nat
(B) Prasanga - Yakshagana
(C) Vag - Bhavai
(D) Dhemali - Tamasha

125. Which of the following statements about Purulia Chhau is incorrect?
(A) It extensively uses dramatic masks made of paper and clay.
(B) Its movements are marked by vigorous acrobatics and jumps.
(C) It relies primarily on soft, melodious string instruments with no percussion.
(D) Its themes are heavily drawn from the Ramayana, Mahabharata, and Puranas.

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126. What was the primary cause for the creation of the Brajavali language by Sankaradeva?
(A) To keep the plays exclusive to the royal court of Assam.
(B) To strictly adhere to the classical Sanskrit grammar prescribed by Panini.
(C) To communicate secretly during political uprisings.
(D) To make the devotional stories accessible to the masses by mixing Maithili, Assamese, and Hindi elements.

127. All of the following are traditional folk theatre forms of North India EXCEPT:
(A) Therukoothu
(B) Nautanki
(C) Ramalila
(D) Rasalila

128. Which of the following is the most appropriate description of "Dhemali" in Ankia-nat?
(A) The climax of the play where the demon is killed.
(B) The elaborate preliminary musical prelude involving the Gayan-Bayan (singers and musicians).

(C) The exit of the Sutradhara.
(D) The mask worn by the main antagonist.

129. Identify the incorrectly matched pair regarding the character and its function.
(A) Sutradhara - Manager/Narrator of the play
(B) Vivek - Conscience and philosophical commentator
(C) Vidushaka - Sanskrit scholar who avoids speaking local languages
(D) Songadya - Comedic foil and social satirist

130. Which of the following is a correct statement about the use of the 'Mizhavu' in Kudiattam?
(A) It is a large copper drum played with bare hands, traditionally played by the Nambiar community.
(B) It is a small hand-held drum played with sticks.
(C) It is a string instrument that provides the drone background.
(D) It is a wind instrument made of a conch shell.

131. The "Vedamati" style of Pandvani is characterized by:
(A) The performer dancing vigorously around the stage.
(B) The performer using elaborate papier-mâché masks.
(C) The performer sitting on the floor throughout the narration.
(D) The performer speaking exclusively in Sanskrit.

132. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Traditional Indian theatre heavily relies on the concept of 'Natya', which encompasses dance, music, and drama.
Statement II: Unlike Western realism, traditional Indian theatre does not aim for the illusion of reality but rather the evocation of 'Rasa' (aesthetic flavor).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

133. Define "Asait Thakar" in the context of Indian folk theatre.
(A) A famous instrument used in Nautanki.
(B) The term for the circular stage in Jatra.
(C) The 14th-century pioneer and creator of the Bhavai form in Gujarat.
(D) The title of the lead singer in Yakshagana.

134. Identify the correctly matched pair regarding the traditional text/source and the form.
(A) Gita Govinda - Tamasha
(B) Ramcharitmanas - Ramalila
(C) Shilappadikaram - Pandvani
(D) Natya Shastra - Bhand Jashan

135. Which of the following statements about the Tamasha performance structure is incorrect?
(A) It typically begins with a 'Gana' invoking Lord Ganesha.
(B) It is followed by the 'Gaulan', a comedic scene involving Krishna and milkmaids.
(C) The 'Lavani' dance and the 'Vag' (dramatic episode) are its core components.
(D) The performance concludes with strict classical Dhrupad singing.

136. What is the primary cause for the ritualistic fasting and purification undertaken by Theyyam performers before a performance?
(A) To prepare spiritually and physically to become the mortal receptacle for the invoked deity.
(B) To lose weight to wear the heavy costumes.
(C) To protest against the temple authorities.
(D) To train their vocal cords for loud singing.

137. Which of the following theatre forms does NOT primarily use the Mahabharata as its main thematic source?
(A) Pandvani
(B) Therukoothu
(C) Rasalila
(D) Yakshagana

138. Which is the most appropriate term for the traditional Kashmiri satirical performance that incorporates music, mimicry, and socio-political commentary?

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(A) Bhand Jashan
(B) Jatra
(C) Bhavai
(D) Nautanki

139. Identify the incorrectly matched pair regarding the state and its martial dance form.
(A) Seraikella Chhau - Jharkhand
(B) Purulia Chhau - West Bengal
(C) Mayurbhanj Chhau - Odisha
(D) Laiharaoba - Assam

140. Which of the following is a correct statement regarding the role of women in historical Indian traditional theatre?
(A) Women were historically the sole performers in forms like Yakshagana and Bhavai.
(B) Historically, female roles were often enacted by men in many traditional forms due to social stigmas.
(C) Women were strictly barred from being part of the audience.
(D) Forms like Kudiattam forbade women from performing even specific female roles.

141. The character "Prahlada" is most central to the traditional performance of which form?
(A) Tamasha
(B) Bhand Jashan
(C) Bhagavatamela
(D) Pandvani

142. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Yakshagana costumes utilize intricate wood carvings decorated with gold foil and mirror work.
Statement II: The Yakshagana makeup clearly differentiates noble characters (with predominantly green and pink bases) from demonic ones (using deep red, black, and prominent chutti).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

143. Define "Gayan-Bayan" tradition.
(A) The collective of singers (Gayan) and instrumentalists (Bayan) who lead the preliminary rituals in Ankia-nat.
(B) The wrestling matches held before a Tamasha play.
(C) The dialect spoken by the Vidushaka in Kerala.
(D) The mask-making guild of Purulia.

144. Identify the correctly matched pair regarding the form and its core performative feature.
(A) Jatra - Highly stylized masks
(B) Kudiattam - Use of Sanskrit and intricate Mudras
(C) Tamasha - Exclusively mythological plots
(D) Therukoothu - Indoor proscenium performance

145. Which of the following statements about Chindu Bhagavata is incorrect?
(A) It draws heavily from the mythological stories of the Bhagavatam.
(B) It features entirely static performances with no dance.
(C) It historically incorporates elements of untouchability and caste assertion by the Madigas.
(D) The performers utilize vibrant makeup and elaborate costumes.

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146. What is the effect of the "Surnai" instrument on a Bhand Jashan performance?
(A) It provides a shrill, piercing melodic line that guides the mood and transitions of the play.
(B) It acts as a rhythmic percussion beat for the dancers.
(C) It serves as a visual prop representing a weapon.
(D) It provides a deep bass drone similar to the Tambura.

147. All of the following forms involve direct interaction, comedy, and social commentary directed at the audience EXCEPT:
(A) Bhavai (Ranglo)
(B) Kudiattam (Vidushaka)
(C) Rasalila (Swarup)
(D) Tamasha (Songadya)

148. Which is the most appropriate description of the costume of a Theyyam performer?
(A) Minimalist, consisting only of a simple white dhoti.
(B) Realistic contemporary clothing matching the social status.
(C) Heavy woollen coats and papier-mâché face masks.
(D) Symbolic attire with coconut fronds and a large Mudi.

149. Identify the incorrectly matched pair regarding the thematic focus of the theatre form.
(A) Therukoothu - Mahabharata (Draupadi)
(B) Rasalila - Radha-Krishna love
(C) Ankia-nat - Secular modern politics
(D) Ramalila - Ramayana

150. Which of the following is a correct statement about the role of the "Nangiar" in Kudiattam?
(A) She plays the male heroic roles.
(B) She plays the female roles and also recites verses while sounding the cymbals (Kuzhitalam).
(C) She is responsible for playing the Mizhavu drum.
(D) She serves only as the backstage makeup artist.

151. Which traditional form is closely associated with the Hathras and Kanpur regions?
(A) Bhavai
(B) Jatra
(C) Bhand Jashan
(D) Nautanki

152. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Mayurbhanj Chhau dancers use elaborate masks to convey the Rasas (emotions).
Statement II: Because they do not use masks, Mayurbhanj Chhau dancers can use facial expressions to supplement their vigorous bodily movements.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

153. Define "Pather" in the context of Kashmiri theatre.
(A) A large wooden mask.
(B) The musical instrument used by the Bhands.
(C) A specific play or skit within the Bhand Jashan repertoire (e.g., Shikargah Pather).
(D) The green room.

154. Identify the correctly matched pair.
(A) Teejan Bai - Pandvani
(B) Swami Haridas - Yakshagana
(C) Asait Thakar - Ankia-nat
(D) Sankaradeva - Bhavai

155. Which of the following statements about Jatra is incorrect?
(A) Historically, it incorporated musical elements from classical ragas and folk tunes.
(B) The stage is usually a raised platform in the center of the audience.
(C) It transformed significantly during the Swadeshi movement to include anti-British themes.
(D) It relies heavily on subtle, understated acting and soft dialogue delivery.

156. What was the cause of the decline of female participation in many traditional folk theatre forms in pre-independent India?
(A) Lack of physical stamina required for the performances.
(B) Stringent social stigmas and patriarchal norms that equated female public performance with moral looseness.
(C) The rules explicitly stated in the Natya Shastra forbidding women.
(D) The inability of women to learn the complex Sanskrit dialogues.

157. Which of the following traditional theatre forms does NOT primarily originate from South India?
(A) Yakshagana
(B) Kudiattam
(C) Bhavai
(D) Therukoothu

158. Which of the following is the most appropriate description of "Lavani"?

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(A) A slow, melancholic devotional song in Ankia-nat.
(B) The martial arts warm-up for Chhau dancers.
(C) The concluding prayer in Yakshagana.
(D) A vibrant, rhythmic sequence integral to Tamasha.

159. Identify the incorrectly matched pair regarding the community and its traditional art form.
(A) Nayak - Theyyam
(B) Nambiar - Kudiattam
(C) Madiga - Chindu Bhagavata
(D) Meitei - Laiharaoba

160. Which of the following is a correct statement about the makeup in Kudiattam?
(A) The makeup process is very brief, taking less than an hour.
(B) The makeup (Teppu) and facial borders (Chutti) take several hours to apply and are highly stylized to denote character types.
(C) Kudiattam uses only simple, naturalistic street makeup.
(D) Only women apply makeup in Kudiattam.

161. The "Bhungal" is an indispensable musical instrument for which theatre form?
(A) Nautanki
(B) Bhavai
(C) Jatra
(D) Pandvani

162. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Traditional theatre forms in India operate independently of seasonal or agricultural cycles.
Statement II: Many folk and traditional performances are inherently tied to harvest festivals, planting seasons, or specific religious calendars.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

163. Define "Kuzhitalam" in the context of Kudiattam.
(A) The central narrative epic.
(B) The massive headgear worn by demonic characters.
(C) The small bell-metal cymbals played by the Nangiar to keep rhythm.
(D) The stage architecture.

164. Identify the correctly matched pair regarding the character type and its typical makeup/costume in traditional theatre.
(A) Ravana - Depicted with simple, unadorned white clothing and no makeup.
(B) Vidushaka - Depicted wearing a heavy, intimidating wooden mask.
(C) Sutradhara - Depicted wearing a tiger skin and carrying a trident.
(D) Krishna - Often depicted with dark blue or black facial makeup and a peacock feather crown.

165. Which of the following statements about Ramalila is incorrect?
(A) It is staged widely across North India during the period of Navaratri.
(B) The Ramnagar Ramalila utilizes multiple permanent stages spread across the town.
(C) It is performed entirely by professional, classically trained adult actors.
(D) It typically culminates in the burning of effigies on Dussehra.

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166. What is the effect of the "open arena" (Asar) staging on a Jatra performance?
(A) It allows the use of heavy, complex mechanical stage sets.
(B) It forces actors to use a 360-degree acting style, projecting their voice and movements in all directions.
(C) It restricts the audience to a small, elite group.
(D) It allows the actors to rely on subtle, micro-facial expressions.

167. All of the following are elements of a typical Yakshagana performance EXCEPT:
(A) The Bhagavata (lead singer)
(B) Chande and Maddale (drums)
(C) Elaborate Kirita (headgear)
(D) Surnai (melodic instrument)

168. Which is the most appropriate reason why forms like Bhavai and Tamasha heavily utilized the character of a jester (Ranglo / Songadya)?
(A) To provide contemporary social critique.
(B) To strictly follow the tragic norms of the Natya Shastra.
(C) To assist with the fast costume changes backstage.
(D) To appease the colonial authorities.

169. Identify the incorrectly matched pair regarding the performance element and its form.
(A) Tambura as a prop - Pandvani
(B) Bhungal - Bhavai
(C) Parikhanda martial arts - Nautanki
(D) Chutti makeup - Kudiattam

170. Which of the following is a correct statement about the "Chhau" dance-drama?
(A) It heavily incorporates mock combat techniques, stylized gaits of birds and animals, and choreographic movements based on village chores.
(B) It is solely performed by female dancers.
(C) It originated as a courtly performance for the Mughal emperors.
(D) It uses no musical accompaniment.

171. The "Dholki" is the primary rhythm instrument for which folk form?
(A) Jatra
(B) Kudiattam
(C) Ankia-nat
(D) Tamasha

172. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: The "Swarups" of Rasalila and Ramalila are worshipped by the audience, who often touch their feet during or after the performance.
Statement II: This veneration occurs because traditional Indian performance blurs the line between theatrical representation and actual divine incarnation.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

173. Define the "Natyagriha" or "Koothambalam".
(A) The traditional open-air square for Therukoothu.
(B) The street corner used for Bhavai.
(C) The specialized temple theatre structure in Kerala designed specifically for Kudiattam performances.
(D) The specific tent erected for Nautanki.

174. Identify the correctly matched pair regarding regional folk drama and its state.
(A) Jatra - Karnataka
(B) Tamasha - Gujarat
(C) Bhavai - Maharashtra
(D) Nautanki - Uttar Pradesh

175. Which of the following statements about Bhagavatamela is incorrect?
(A) The form is entirely devoid of classical Carnatic music.
(B) The plays are based on stories from the Bhagavata Purana.
(C) The performers historically took vows of austerity before portraying characters like Narasimha.
(D) It is an amalgamation of classical Bharatanatyam elements with theatrical storytelling.

176. What was a primary cause for the evolution of the "Vivek" character in modern Jatra?
(A) The requirement for a character to translate Bengali into Hindi.
(B) The influence of European allegorical drama and the need to heighten the emotional and moral resonance of the play.
(C) The need for a purely comedic character to entertain children.
(D) The decree of the British government.

177. All of the following are traditional folk forms of South India EXCEPT:
(A) Chindu Bhagavata
(B) Bhand Jashan
(C) Bhagavatamela
(D) Theyyam

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178. Which of the following is the most appropriate description of the musical style in Nautanki?
(A) It uses robust, high-pitched operatic singing accompanied prominently by the Nakkara drum.
(B) It relies on slow, meditative chanting of the Vedas.
(C) It uses purely instrumental music with no vocal singing.
(D) It relies exclusively on the Carnatic raga system.

179. Identify the incorrectly matched pair regarding the theatrical form and its primary performance language/dialect.
(A) Kudiattam - Sanskrit and Manipravalam/ Malayalam
(B) Ankia-nat - Brajavali
(C) Jatra - Marathi
(D) Bhavai - Gujarati

180. Which of the following is a correct statement about the "Maibi" in Laiharaoba?
(A) She is a male actor dressed as a woman.
(B) She only plays the percussion instruments.
(C) She is forbidden from dancing.
(D) She acts as the ritual specialist and priestess who guides the ceremonial dances and invokes the deities.

181. The term "Chaubola" refers to:
(A) A specific martial arts jump in Chhau.
(B) A four-sided stage used in Jatra.
(C) A poetic meter frequently used in the singing of Nautanki plays.
(D) The four-handed deity in Theyyam.

182. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Traditional folk theatre forms are heavily reliant on elaborate, realistic stage sets and painted backdrops.
Statement II: Traditional folk theatre generally uses an empty stage, relying on the actor's body, gestures, and music to create the scene in the audience's imagination.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

183. Define "Parikhanda".
(A) A sweet distributed after Rasalila.
(B) The final concluding verse in Yakshagana.
(C) The narrative text used in Pandvani.
(D) An indigenous martial art foundational to Chhau movements.

184. Identify the correctly matched pair regarding theatrical accompaniment.
(A) Chande - Yakshagana
(B) Nakkara - Tamasha
(C) Dholki - Nautanki
(D) Mizhavu - Bhavai

185. Which of the following statements about Theyyam is incorrect?
(A) It involves highly complex and gigantic headdresses (Mudi).
(B) It is performed mostly in the courtyards of village shrines (Kaavu).
(C) The performers are traditionally from upper-caste Brahmin communities.
(D) The performance includes the "Thottam" singing.

186. What is the effect of the "Ghaaghar" (large skirt) and "Patka" (sash) on the kinetic movement in Chhau?
(A) They flare out dynamically during rapid spins and acrobatic leaps, enhancing the visual spectacle of the martial movements.
(B) They restrict the legs, preventing jumps.
(C) They make the dancer completely invisible.
(D) They act as armor against real swords.

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187. All of the following forms involve the performer holding a musical instrument while performing EXCEPT:
(A) Pandvani (Tambura)
(B) Laiharaoba (Pena, sometimes held by Maibis)
(C) Bhavai (Bhungal, sometimes held by actors)
(D) Kudiattam (Mizhavu)

188. Which is the most appropriate reason why traditional folk theatre in India is considered a "composite art"?
(A) To serve as armor against physical attacks.
(B) To visually isolate the face to magnify eye and muscle movements.
(C) To strictly hide the actor's identity from the gods.
(D) To represent modern colonial uniforms.

189. Identify the incorrectly matched pair regarding the theatrical role.
(A) Bhagavata - Narrator/Singer
(B) Vidushaka - Jester/Commentator
(C) Vivek - Antagonist/Demon
(D) Sutradhara - Conductor/Director

190. Which of the following is a correct statement about the "Vesha" in Bhavai?
(A) It is a massive wooden mask.
(B) It is the drum used to summon the audience.
(C) It is the term for the female audience members.
(D) It translates roughly to "playlet" or "episode," such as the famous 'Jasma Odan' Vesha.

191. The "Seraikella" style of Chhau is indigenous to which modern Indian state?
(A) Jharkhand
(B) Odisha
(C) West Bengal
(D) Bihar

192. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Ankia-nat plays are heavily centered around the Bhakti of Lord Krishna and Lord Rama.
Statement II: The performance of Ankia-nat is known as Bhaona.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

193. Define "Khol" in the context of Indian traditional theatre.
(A) The green room in Yakshagana.
(B) A terracotta two-sided drum prominently used in the Gayan-Bayan ensemble of Ankia-nat.
(C) The facial makeup of a demonic character.
(D) The primary text of Pandvani.

194. Identify the correctly matched pair regarding the form and its key philosophical/religious movement.
(A) Ankia-nat - Neo-Vaishnavism of Assam
(B) Kudiattam - Sufism of Kashmir
(C) Therukoothu - Shaivism of Bengal
(D) Pandvani - Jainism of Gujarat

195. Which of the following statements about the "Vidushaka" in Kudiattam is incorrect?
(A) He acts as a bridge between the Sanskrit text and the Malayali audience.
(B) He has the liberty to critique contemporary society and even the king.
(C) He provides a comic interpretation of the hero's romantic or heroic declarations.
(D) He is bound to speak only in pure Sanskrit.

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196. What was the cause for the shift of Jatra from purely religious themes to secular and patriotic themes in the 19th and 20th centuries?
(A) A royal decree banning religious performances.
(B) The loss of mythological texts.
(C) The introduction of television.
(D) The influence of the Indian independence movement and the Swadeshi socio-political climate in Bengal.

197. All of the following are essential components of a typical Yakshagana performance EXCEPT:
(A) Gana (invocation)
(B) Gaulan (Krishna-milkmaid scene)
(C) Thottam (deity invocation)
(D) Lavani (dance and song)

198. Which is the most appropriate description of "Chindu Bhagavata"?
(A) A classical solo dance of Kerala.
(B) A vibrant theatre form of Telangana utilizing mythological narratives, historically performed by the Madiga community.

(C) A string puppet show of Rajasthan.
(D) A shadow puppet tradition of Odisha.

199. Identify the incorrectly matched pair regarding traditional narratives.
(A) Prahlada Charitam - Bhagavatamela
(B) Jasma Odan - Bhavai
(C) Mahabharata episodes - Pandvani
(D) Shikargah (Hunting) - Ramalila

200. Which of the following is a correct statement about the "Tambura" in Pandvani?
(A) It is used by the performer not only as a musical drone but dynamically as a prop (e.g., as a bow, a mace, or a flute) to aid the storytelling.
(B) It is strictly kept on the floor and played silently.
(C) It is a percussion instrument hit with large wooden sticks.
(D) It is played by the audience.

201. Which traditional form features a performance element called "Sabha Lakshana"?
(A) Bhavai
(B) Nautanki
(C) Yakshagana
(D) Bhand Jashan

202. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Therukoothu performances are fast-paced, high-energy street plays that often last all night.
Statement II: The actors in Therukoothu never sing, relying entirely on playback singers.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

203. Define "Maddale" in the context of traditional music.
(A) A type of heavy sword used in Chhau.
(B) The lead female character in Tamasha.
(C) The decorative crown in Kudiattam.
(D) A two-headed drum from Karnataka, essential to the rhythm of Yakshagana.

204. Identify the correctly matched pair regarding patronage.
(A) Sankaradeva - Kudiattam
(B) Kashi Naresh - Ramnagar Ramalila
(C) Asait Thakar - Therukoothu
(D) Chaitanya Mahaprabhu - Bhavai

205. Which of the following statements about Pandvani is incorrect?
(A) It literally translates to "Songs of the Pandavas."
(B) It relies on elaborate multi-actor stage plays with massive set designs.
(C) The Kapalik style involves standing and dramatic enactment.
(D) Teejan Bai is a famous exponent of the Kapalik style.

206. What is the effect of the "Bhungal" in a Bhavai performance?
(A) It provides a soft, soothing melodic background for romantic scenes.
(B) It is used to cast magical spells on the audience.
(C) It acts as a lightining device.
(D) Its piercing, loud brass sound signals the start of the performance and highlights dramatic moments.

207. All of the following are stringed instruments EXCEPT:
(A) Nakkara
(B) Tambura
(C) Pena
(D) Tuntune

208. Which is the most appropriate reason why Chhau uses masks in the Seraikella and Purulia styles?
(A) To hide the poor acting skills of the performers.
(B) To abstract the character, forcing the dancer to convey emotion (Bhava) entirely through body movements and kinetic energy.
(C) To protect the actors from dust.
(D) Because the Natya Shastra strictly mandates masks for all dances.

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209. Identify the incorrectly matched pair regarding the state and its theatre form.
(A) Maharashtra - Tamasha
(B) Kerala - Jatra
(C) Gujarat - Bhavai
(D) Tamil Nadu - Bhagavatamela

210. Which of the following is a correct statement about "Bhand Jashan"?
(A) It is a traditional folk theatre of Kashmir characterized by comedy, mimicry, and socio-political satire, accompanied by the Surnai.
(B) It is a tragedy based on the Ramayana.
(C) It is a classical dance from Andhra Pradesh.
(D) It uses gigantic papier-mâché masks representing demons.

211. In which state is the traditional theatre form of "Nautanki" most prevalent?
(A) Kerala
(B) Assam
(C) Uttar Pradesh
(D) Odisha

212. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Folk theatre forms usually require expensive ticketing and are held in enclosed, air-conditioned auditoriums.
Statement II: Most traditional folk theatre forms are free, open-air, community-funded events deeply integrated into local festivals.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

213. Define "Purvaranga" in the context of traditional Indian theatre.
(A) The tragic conclusion of a play.
(B) The specific color of makeup used for heroic characters.
(C) The preliminary rituals, music, and invocations performed before the actual drama begins.
(D) The script of the play.

214. Identify the correctly matched pair regarding theatrical makeup elements.
(A) Mudi - Face paint in Bhavai
(B) Teppu - Painted facial makeup in Kudiattam
(C) Chutti - Turbans in Nautanki
(D) Vesha - Hand gestures in Chhau

215. Which of the following statements about the "Bhagavata" in Yakshagana is incorrect?
(A) He is the chief narrator and director of the performance.
(B) He sings the verses that the actors then elaborate upon through dance and dialogue.
(C) He plays the tala (cymbals) to keep the rhythm.
(D) He performs the most vigorous acrobatic dances on stage.

216. What is the cause of the continuous, almost hypnotic drumming (Chenda/Chande) in forms like Theyyam and Yakshagana?
(A) To elevate the energy, induce a state of trance (especially in Theyyam), and build the dramatic intensity of the open-air performance.
(B) To help the performers fall asleep.
(C) To drown out the dialogue of the actors.
(D) To signal the end of the play.

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217. All of the following are distinct traditional characters/roles EXCEPT:
(A) Songadya
(B) Ranglo
(C) Parikhanda
(D) Vidushaka

218. Which is the most appropriate description of the aesthetic of Jatra acting?
(A) Melodramatic, loud, and characterized by sweeping, exaggerated gestures to reach a large surrounding audience.
(B) Micro-expressions suitable for film.
(C) Highly stylized Sanskrit mudras.
(D) Silent mime with no dialogue.

219. Identify the incorrectly matched pair regarding the theatrical space.
(A) Asar - Jatra
(B) Koothambalam - Kudiattam

(C) Kaavu (Shrine) - Theyyam
(D) Proscenium Arch - Traditional Therukoothu

220. Which of the following is a correct statement about "Laiharaoba"?
(A) It translates to "the dance of the demons."
(B) It involves the ritualistic re-enactment of the creation of the cosmos by the Meitei community.
(C) It is performed strictly by men.
(D) It originated in the 20th century.

221. The "Tuntune" is a stringed rhythm instrument prominently used in:
(A) Kudiattam
(B) Chhau
(C) Tamasha
(D) Ramalila

222. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: The "Swarups" of Ramnagar Ramalila must be young Brahmin boys under the age of 14.
Statement II: Once a boy is selected as a Swarup, he is revered as a living deity by the local populace for the duration of the festival.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

223. Define the "Sanamahi" belief system in the context of Indian traditional performance.
(A) The indigenous, pre-Hindu animistic and ancestor-worship tradition of Manipur central to Laiharaoba.
(B) The Islamic Sufi tradition underlying Bhand Jashan.
(C) The philosophical text dictating Kudiattam.
(D) The martial art code of Chhau.

224. Identify the correctly matched pair regarding the traditional theatre element.
(A) Manipravalam - Bengal
(B) Brajavali - Assam
(C) Marathi - Laiharaoba
(D) Telugu - Bhavai

225. Which of the following statements about classical Sanskrit theatre (as a point of contrast) is incorrect?
(A) It relied heavily on the text of the Natya Shastra.
(B) It favored spontaneous, unscripted improvisation over rigid grammar.
(C) It utilized categorized stage types (e.g., Vikrishta, Chaturasra).
(D) It utilized a highly refined system of Rasas and Bhavas.

226. What is the primary visual effect created by the "Ghaaghar" (large skirt) and "Patka" (sash) during energetic Chhau dance performances involving rapid spins and acrobatic martial movements?
(A) They flare outward dynamically during spins and leaps, enhancing the visual spectacle and energy of the martial choreography.
(B) They tightly restrict the dancer's leg movements and significantly reduce the ability to perform jumps and spins.
(C) They completely cover the dancer's body and make the performer visually invisible to the audience.
(D) They function as protective armor designed to defend dancers from actual swords and combat weapons.

227. All of the following forms have a strong element of "trance" or "divine possession" embedded in their tradition EXCEPT:
(A) Theyyam
(B) Laiharaoba
(C) Nautanki
(D) Specific rituals in Therukoothu

228. Which is the most appropriate term for the concluding benediction or prayer for well-being at the end of traditional plays like Ankia-nat?
(A) Dhemali
(B) Purvaranga
(C) Vesha
(D) Kalyan / Mukti Mangal

229. Identify the incorrectly matched pair.
(A) Hathras Gharana - Nautanki

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(B) Kanpur Gharana - Nautanki
(C) Purulia - Bhavai
(D) Melattur - Bhagavatamela

230. Which of the following is a correct statement regarding "Therukoothu"?
(A) It is a silent mime performance.
(B) The word literally translates to "street theatre" in Tamil.
(C) It is performed only during the daytime.
(D) It avoids using any mythological characters.

231. The "Edakka" is a highly sensitive pressure drum used to accompany vocal music in which form?
(A) Tamasha
(B) Jatra
(C) Bhavai
(D) Kudiattam

232. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: Traditional Indian theatre rarely observes the "Three Unities" (Time, Place, Action) proposed in classical Greek theatre.
Statement II: Traditional Indian theatre freely moves across time and space within the narrative, often utilizing a narrator to bridge these shifts.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

233. Define "Bhand" in the context of Kashmiri performance arts.
(A) A massive drum used in warfare.
(B) A specific type of facial mask.
(C) A traditional clown, minstrel, or folk entertainer who performs satirical plays.
(D) A classical dance pose.

234. Identify the correctly matched pair regarding the specific sub-genre or style.
(A) Vedamati - Pandvani
(B) Purulia - Yakshagana
(C) Melattur - Jatra
(D) Hathras - Kudiattam

235. Which of the following statements about Bhavai is incorrect?
(A) It was historically performed by the Nayak community.
(B) It utilizes an earthen pot balanced on the head in specific dances.
(C) It frequently addresses social issues like the caste system and female infanticide in modern adaptations.
(D) It is characterized by deep, somber tragedies without any humor.

236. What is the cause of the highly rhythmic, stylized dialogue delivery in Yakshagana?
(A) To mimic the speech of foreigners.
(B) To match the complex tala (rhythmic cycle) played by the Chande and Maddale, creating a seamless blend of music and speech.
(C) Because the actors are usually not fluent in the local language.
(D) To intentionally make the dialogue incomprehensible to the uninitiated.

237. All of the following traditional theatre forms use a dedicated "narrator/manager" character (like Sutradhara, Bhagavata) EXCEPT:
(A) Yakshagana
(B) Ankia-nat
(C) Early classical Sanskrit drama
(D) Theyyam

238. Which is the most appropriate reason why traditional folk theatre in India is considered a "composite art"?
(A) Because it is made of composite synthetic materials.
(B) Because it is exclusively performed by composite caste groups.
(C) Because it mixes Indian and Western narratives.
(D) Because it seamlessly integrates literature, mime, music, dance, painting (makeup/masks), and architecture (stagecraft).

239. Identify the incorrectly matched pair regarding the state and its traditional percussion instrument.
(A) Assam - Nakkara

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(B) Maharashtra - Dholki
(C) Kerala - Mizhavu
(D) Karnataka - Chande

240. Which of the following is a correct statement regarding the "Chakyar Koothu"?
(A) It is a modernized version of Bollywood dance.
(B) It is a solo narrative performance related to Kudiattam, where the Chakyar acts as the Vidushaka to narrate epics with comedy.
(C) It is a martial art from Manipur.
(D) It is a mask-making technique in Bengal.

241. The character "Songadya" is essential to the comedic timing of which form?
(A) Jatra
(B) Tamasha
(C) Nautanki
(D) Therukoothu

242. The following question consists of two statements. Answer the question by selecting the correct option.
Statement I: The costumes of Yakshagana include a distinctive ornament called "Bhujakeerti" worn on the shoulders.
Statement II: These shoulder epaulettes enlarge the visual silhouette of the actor, giving them a superhuman, imposing presence suitable for mythological heroes and demons.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

243. Define "Kalyan" in the context of traditional performance.
(A) The tragic death of the hero.
(B) The sharp, fast rhythm of the drum.
(C) The auspicious concluding benediction praying for the welfare of the audience, actors, and the world.
(D) The villain's monologue.

244. Identify the correctly matched pair regarding the mythological theme.
(A) Prahlada and Narasimha - Bhavai
(B) Krishna and Gopis - Bhand Jashan
(C) Ramayana - Laiharaoba
(D) Draupadi Amman Cult - Therukoothu

245. Which of the following statements about "Jatra" is incorrect?
(A) It literally translates to "procession."
(B) Sri Chaitanya is known to have utilized it to spread Vaishnavism.
(C) It heavily relies on intricate hand mudras prescribed in the Natya Shastra.
(D) In modern times, it evolved to employ heavy melodrama and a loud musical orchestra.

246. What was the effect of royal patronage on traditional forms like Kudiattam and Bhagavatamela?
(A) It caused the forms to be banned in public spaces.
(B) It allowed the forms to develop highly codified structures, elaborate costumes, and sustained communities of dedicated, trained artists.
(C) It forced the forms to adopt English as the primary language.
(D) It eliminated the use of all musical instruments.

247. All of the following are essential features of traditional Ramalila (especially the Ramnagar style) EXCEPT:
(A) Multiday performance (often spanning nearly a month).
(B) Mobile staging across different locations representing Ayodhya, Lanka, etc.
(C) Swarups playing the divine roles.
(D) Performance entirely inside a closed, air-conditioned theatre.

248. Which is the most appropriate description of the aesthetic relationship between Tribal, Folk, Traditional, and Classical arts in India?
(A) They form a fluid continuum where classical forms stylize folk motifs, and folk forms draw mythological narratives from classical sources.
(B) They are completely isolated compartments with no exchange of ideas.
(C) Classical arts eventually destroy and replace all folk arts.

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(D) Folk arts are strictly modern inventions reacting against ancient classical arts.

249. Identify the incorrectly matched pair regarding the instrumental category.
(A) Mizhavu - Percussion
(B) Bhungal - Wind
(C) Nakkara - Wind
(D) Pena - String

250. Which of the following is a correct statement regarding the continuity of Indian traditional theatre?
(A) Despite modernization, forms like Yakshagana and Jatra continue to thrive by adapting to modern lighting, sound amplification, and sometimes incorporating contemporary socio-political themes.
(B) It has completely died out and is now only found in written texts.
(C) Traditional theatre forms strictly prohibit the use of microphones or modern lighting under any circumstances today.
(D) Only forms written in English are currently performed in rural India.

Direction : Please read the following source carefully.

In the academic context of Indian dance and drama, a critical case study involves understanding and defining the terms Tribal, Folk, Traditional, and Classical. Scholars frequently observe the complex interrelation among these four categories when documenting performances. The defining of these terms is not merely a theoretical exercise but is essential for analyzing how different performative elements transition or overlap. For instance, an analytical framework must separate the specific attributes of Tribal expressions from the broader communal aspects of Folk forms. Similarly, the study highlights the necessity of distinguishing Traditional practices, which often serve as a bridge, from the highly structured Classical domains of Indian dance and drama. When researchers observe a regional performance, they must examine the interrelation of these classifications to understand the evolution of the art form. This scholarly understanding directly impacts the documentation of tribal, folk, and traditional dance and theatre forms spread over various regions of India. By defining these terms accurately, academics create a foundation for evaluating regional theatrical practices. The interrelation of Tribal, Folk, Traditional, and Classical categories therefore provides a crucial lens for categorizing the diverse performative arts present across the subcontinent.

Based on the above source, attempt the following five questions.

251. What does the academic case study primarily involve in the context of Indian dance and drama?
(A) Categorizing and documenting specific regional musical instruments used in drama
(B) Defining Tribal, Folk, Traditional, and Classical terms
(C) Exclusively documenting the geographical spread of arts across India
(D) Minimizing the interrelation among performance categories in field studies

252. Why is defining these terms considered more than merely a theoretical exercise?
(A) It helps analyze how performative elements transition or overlap
(B) It provides a foundational framework for modern theatrical scripting
(C) It replaces the need for conducting regional geographical surveys
(D) It limits the scope of academic traditional dance documentation

253. According to the source, what acts as a bridge to the highly structured Classical domains?
(A) Tribal expressions
(B) Communal Folk forms
(C) Traditional practices
(D) Regional theatrical makeup

254. What must researchers examine to understand the evolution of the art form when observing a regional performance?
(A) Only the specific attributes of Tribal expressions
(B) The exclusion of Folk forms from analysis
(C) The lack of Traditional practices
(D) The interrelation of the classifications

255. What is the direct impact of this scholarly understanding on the field?
(C) It impacts documentation of forms across

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various Indian regions
(A) It eliminates the basic necessity of studying specific Classical forms
(B) It restricts regional theatrical practices to a single designated area
(D) It merges Tribal and Classical categories into a single performative unit

Direction : Please read the following source carefully.

A comprehensive introduction to the performative arts requires examining the different tribal, folk, and traditional dance and theatre forms spread over various regions of India. An academic field survey across the subcontinent reveals that these diverse regional theatrical practices do not exist in isolation. Instead, the tribal, folk, and traditional dance forms serve as crucial indicators of regional identity. When researchers conduct an introduction to these varied practices, they note how specific traditional dance and theatre forms adapt to their localized geographical spread over various regions of India. The scholarly documentation of this regional spread emphasizes the sheer variety of tribal and folk expressions. Furthermore, evaluating these traditional dance and theatre forms requires a deep understanding of their spatial distribution. In a particular case study mapping these arts, the geographical dispersion highlights the rich tapestry of performative traditions. This spread over various regions of India demonstrates that traditional dance and theatre forms are fundamental to regional cultural expressions. By providing an introduction to these diverse arts, scholars capture the vital differences and shared characteristics of tribal, folk, and traditional forms across multiple regions.

Based on the above source, attempt the following five questions.

256. What is required for a comprehensive introduction to the performative arts according to the passage?
(A) Ignoring the spatial distribution of arts in the subcontinent
(B) Examining forms spread over various regions of India
(C) Isolating traditional theatre from its specific geographical contexts
(D) Focusing solely on urban performance art within metropolitan centers

257. How do tribal, folk, and traditional dance forms function within their geographical context?
(A) As isolated performative incidents
(B) As universal practices devoid of regional traits
(C) As theoretical concepts without spatial distribution
(D) As crucial indicators of regional identity

258. What does the scholarly documentation of the regional spread emphasize?
(A) The sheer variety of tribal and folk expressions
(B) The singular origin of all traditional forms
(C) The irrelevance of spatial distribution
(D) The standardization of all regional theatrical practices

259. What does the geographical dispersion highlight in the mapped case study?
(A) A lack of traditional arts
(B) The complete homogenization of cultural expressions
(C) The rich tapestry of performative traditions
(D) A uniform traditional theatre format

260. What do scholars capture by providing an introduction to these diverse arts?
(A) Vital differences and shared characteristics across regions
(B) Only the shared characteristics found in Classical Indian drama
(C) The total absence of regional variations in performative arts
(D) The irrelevance of traditional forms in contemporary modern times

Direction : Please read the following source carefully.

Within the broader study of Indian dance and drama, researchers often conduct an introduction to specific regional theatrical practices to understand their structural dynamics. A notable academic case centers on the comparative analysis of Kudiattam, Yakshagana, and Bhagavatamela. These regional theatrical practices highlight the complex interrelation of traditional and classical performance elements. The documentation of Kudiattam provides critical insights into

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formalized theatrical traditions, while the study of Yakshagana offers a contrasting perspective on regional performance structures. Furthermore, the inclusion of Bhagavatamela in this scholarly examination reveals distinct regional variations in theatrical execution. When academics provide an introduction to Kudiattam, Yakshagana, and Bhagavatamela, they focus strictly on their roles as prominent regional theatrical practices. The analytical framework surrounding these three specific forms allows for a deeper understanding of how traditional theatre operates in distinct performative contexts. By isolating Kudiattam, Yakshagana, and Bhagavatamela for study, researchers can evaluate the unique attributes of regional theatrical practices without conflating them with unrelated tribal or folk traditions. This specific focus reinforces the necessity of categorizing regional practices accurately within the spectrum of Indian drama.

Based on the above source, attempt the following five questions.

261. Which specific regional theatrical practices are central to the comparative analysis in the case study?
(A) Bhavai, Nautanki, and Jatra
(B) Ramalila, Rasalila, and Pandvani
(C) Therukoothu, Theyyam, and Ankia-nat
(D) Kudiattam, Yakshagana, and Bhagavatamela

262. What does the documentation of Kudiattam provide critical insights into?
(A) Contrasting regional performance structures
(B) Formalized theatrical traditions
(C) Unrelated tribal traditions
(D) Distinct regional variations in execution

263. In this study, what does the inclusion of Bhagavatamela reveal?
(A) A complete rejection of all traditional and classical performance elements in the region
(B) The identical nature of all regional practices observed within the subcontinent
(C) Distinct regional variations in theatrical execution
(D) A significant lack of complex interrelation between the documented art forms

264. What is the primary focus of academics when providing an introduction to these three forms?
(A) Their transition into purely classical domains of performance
(B) Their origins in unrelated folk traditions of the subcontinent
(C) Their exclusion from traditional theatre and performance study
(D) Their roles as regional theatrical practices

265. Why is it important to isolate Kudiattam, Yakshagana, and Bhagavatamela for study?
(A) To evaluate attributes without conflating them with other traditions
(B) To combine them into a single performative framework for documentation
(C) To prove they belong to the exact same regional origin and history
(D) To demonstrate that traditional theatre is uniform across the country

Direction : Please read the following source carefully.

The academic investigation of regional theatrical practices frequently necessitates an introduction to performative traditions such as Tamasha, Ramalila, Rasalila, and Bhavai. In a specialized case study evaluating these specific forms, scholars analyze how these traditional theatre practices function within their respective regions. The examination of Tamasha illustrates unique regional theatrical dynamics, while the documentation of Ramalila and Rasalila provides an introduction to highly specialized traditional narratives. Additionally, the study of Bhavai contributes further to the understanding of regional theatrical practices spread over various regions of India. When researchers observe Tamasha alongside Ramalila, Rasalila, and Bhavai, they aim to define the strict parameters of these traditional forms. The analysis ensures that the unique identities of Ramalila and Rasalila are contextualized within the broader framework of Indian drama. Similarly, by incorporating Bhavai and Tamasha into the academic discourse, the introduction to these regional theatrical practices becomes structurally robust. This case highlights the importance of recognizing Tamasha, Ramalila, Rasalila, and Bhavai as distinct yet interconnected entities within the vast array of traditional theatre forms spread across

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the subcontinent.

Based on the above source, attempt the following five questions.

266. Which performative traditions are evaluated in the specialized case study of this passage?
(A) Chhau, Laiharaoba, and Jatra
(B) Tamasha, Ramalila, Rasalila, and Bhavai
(C) Pandvani, Chindu Bhagavata, and Bhand Jashan
(D) Kudiattam, Yakshagana, and Therukoothu

267. What does the examination of Tamasha illustrate within the academic investigation?
(A) Highly specialized traditional narratives
(B) Unique regional theatrical dynamics
(C) The irrelevance of traditional theatre forms
(D) The exact same parameters as Bhavai

268. What is provided by the documentation of Ramalila and Rasalila?
(A) Introduction to specialized traditional narratives
(B) A framework to eliminate all structural analysis of the performance
(C) A complete overview of all Indian regional practices in existence
(D) Evidence against the presence of regional theatrical variations

269. What is the aim of researchers when observing Tamasha alongside Ramalila, Rasalila, and Bhavai?
(A) To merge the four forms into a unified classical style
(B) To dismiss their regional identities
(C) To define the strict parameters of these traditional forms
(D) To replace them with alternative tribal expressions

270. What ensures that the unique identities of Ramalila and Rasalila are appropriately categorized?
(A) Isolating them from all academic discourse and performance study
(B) Viewing them exclusively as modern theatrical innovations of the era
(C) Removing them from the study of traditional theatre forms altogether
(D) Contextualizing them within the framework of Indian drama

Direction : Please read the following source carefully.

An essential component of documenting traditional dance and theatre forms involves a focused introduction to the regional theatrical practices of Nautanki, Jatra, Chhau, and Laiharaoba. A scholarly observation of these specific forms provides critical data regarding the classification of folk and traditional performances. The analysis of Nautanki highlights specific regional performance characteristics, whereas the study of Jatra reveals a different facet of traditional theatre forms. In this academic case, evaluating Chhau alongside Laiharaoba allows researchers to define the interrelation between distinct regional practices. When an introduction to Nautanki and Jatra is formulated, it is imperative to note their standing as fundamental regional theatrical practices. Furthermore, the performative attributes of Chhau and Laiharaoba serve as vital examples of traditional dance and theatre forms spread over various regions of India. The continuous documentation of Nautanki, Jatra, Chhau, and Laiharaoba underscores the necessity of distinguishing among multiple regional theatrical practices. By analyzing these four specific traditions, academics build a comprehensive understanding of the diverse folk and traditional dance and theatre forms operating within the broader context of Indian drama.

Based on the above source, attempt the following five questions.

271. Which set of regional theatrical practices is the focus of the essential component documented in the source?
(A) Therukoothu, Theyyam, and Ankia-nat
(B) Kudiattam, Yakshagana, and Bhagavatamela
(C) Nautanki, Jatra, Chhau, and Laiharaoba
(D) Tamasha, Ramalila, and Rasalila

272. What kind of data does the scholarly observation of these specific forms provide?
(A) Data exclusively focused on classical make-up and costume design
(B) Classification data for folk and traditional performances
(C) Data highlighting the complete lack of

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regional variations in India
(D) Data disproving the existence of traditional theatre in the regions

273. According to the passage, what does the study of Jatra reveal?
(A) Specific regional performance characteristics identical to Nautanki
(B) The necessity to ignore regional theatrical practices
(C) The exclusive use of classical parameters
(D) A different facet of traditional theatre forms

274. What is allowed by evaluating Chhau alongside Laiharaoba?
(A) Defining interrelation between regional practices
(B) Eliminating the necessity of continuous documentation of the arts
(C) Proving they belong to an identical performance category and style
(D) Dismissing their standing as fundamental theatrical practices in India

275. What is the result of continuous documentation of Nautanki, Jatra, Chhau, and Laiharaoba?
(A) It prevents a comprehensive understanding of diverse folk forms in India
(B) It isolates these traditions from the broader context of Indian drama study
(C) It underscores the need to distinguish regional practices
(D) It equates all traditional dance forms into one specific regional category

Direction : Please read the following source carefully.

When categorizing the varied traditional theatre forms of India, scholars frequently emphasize an introduction to the regional theatrical practices of Therukoothu, Theyyam, and Ankia-nat. An in-depth academic case study of these three forms illustrates the diverse nature of traditional and folk expressions. The scholarly documentation of Therukoothu provides a specialized understanding of regional theatrical practices, while the evaluation of Theyyam introduces unique parameters within traditional performance analysis. Additionally, the structural study of Ankia-nat contributes significantly to the definition of regional theatre forms. By focusing an introduction specifically on Therukoothu, Theyyam, and Ankia-nat, researchers can critically examine the boundaries between folk and traditional categories in Indian dance and drama. The observation of Theyyam, paired with the analysis of Therukoothu and Ankia-nat, ensures a rigorous academic assessment of regional theatrical practices. This specific performative grouping highlights how traditional dance and theatre forms maintain distinct identities while being spread over various regions of India. The continuous evaluation of Therukoothu, Theyyam, and Ankia-nat is therefore indispensable for maintaining an accurate classification of regional theatrical practices.

Based on the above source, attempt the following five questions.

276. Which forms are emphasized by scholars when categorizing varied traditional theatre forms in this passage?
(A) Therukoothu, Theyyam, and Ankia-nat
(B) Nautanki, Jatra, and Chhau
(C) Pandvani, Chindu Bhagavata, and Bhand Jashan
(D) Ramalila, Rasalila, and Bhavai

277. What is provided by the scholarly documentation of Therukoothu?
(A) Unique parameters within traditional performance analysis and study
(B) A structural study of purely classical Indian drama and performance
(C) An exclusion of traditional and folk expressions from documentation
(D) A specialized understanding of regional practices

278. How does the structural study of Ankia-nat contribute to the academic field?
(A) It introduces unique parameters specifically for tribal dance expressions
(B) It helps define regional theatre forms
(C) It eliminates boundaries between folk and classical performance categories
(D) It standardizes the diverse nature of traditional expressions in India

279. Why is the observation of Theyyam paired with the analysis of Therukoothu and Ankia-nat?

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(A) To avoid examining the boundaries of folk categories in the subcontinent
(B) To merge the three forms into a single geographical location for research
(C) To ensure rigorous assessment of regional practices
(D) To demonstrate a lack of distinct identities among the forms being studied

280. What does this specific performative grouping highlight regarding traditional dance and theatre forms?
(A) That they lose their distinct identities when spread over various regions of India
(B) That they exist completely independent of regional theatrical practices in India
(C) That continuous evaluation is unnecessary for the classification of these forms
(D) That they maintain identities while spread over regions

Direction : Please read the following source carefully.

The rigorous classification of Indian drama requires a dedicated introduction to the regional theatrical practices of Pandvani, Chindu Bhagavata, and Bhand Jashan. In a targeted academic framework, these specific forms are analyzed to understand their placement among tribal, folk, and traditional theatre forms. The academic study of Pandvani offers precise insights into regional performative methodologies, whereas the documentation of Chindu Bhagavata expands the understanding of traditional theatrical practices. Furthermore, incorporating Bhand Jashan into this analysis provides a broader perspective on the varied traditional forms spread over various regions of India. When scholars formulate an introduction to Pandvani, Chindu Bhagavata, and Bhand Jashan, they focus on defining the exact nature of these regional theatrical practices. Evaluating Bhand Jashan alongside Pandvani and Chindu Bhagavata highlights the critical interrelation of diverse regional forms. This academic observation confirms that Pandvani, Chindu Bhagavata, and Bhand Jashan function as integral components of traditional theatre forms. Through such case studies, researchers solidify the definitions and boundaries of the various regional theatrical practices present in the study of Indian dance and drama.

Based on the above source, attempt the following five questions.

281. Which regional theatrical practices require a dedicated introduction for the rigorous classification of Indian drama?
(A) Pandvani, Chindu Bhagavata, and Bhand Jashan
(B) Therukoothu, Theyyam, and Ankia-nat traditions
(C) Nautanki, Jatra, and Laiharaoba regional theatrical forms
(D) Kudiattam, Yakshagana, and Bhagavatamela classical practices

282. What does the academic study of Pandvani offer to researchers?
(A) A broader perspective on classical make-up and ornamentation
(B) Insights into regional performative methodologies
(C) The expansion of understanding solely in tribal forms of dance
(D) An identical perspective to that of Bhand Jashan theatricals

283. What is achieved by incorporating Bhand Jashan into this analysis?
(A) It narrows the understanding of regional forms in the study of drama
(B) It provides a broader perspective on varied traditional forms
(C) It dismisses the relevance of Pandvani and Chindu Bhagavata in the study
(D) It limits the analytical framework to a single region of the subcontinent

284. When formulating an introduction to these three forms, what do scholars focus on defining?
(A) The exact nature of these regional theatrical practices
(B) The irrelevance of their traditional theatre placement
(C) The exclusion of folk and traditional classifications
(D) The uniformity of tribal expressions

285. What is highlighted by evaluating Bhand Jashan alongside Pandvani and Chindu Bhagavata?
(A) The redundancy of continuous academic

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observation
(B) The failure to solidify definitions in Indian dance and drama
(C) The critical interrelation of diverse regional forms
(D) The impossibility of defining regional theatrical boundaries

Direction : Please read the following source carefully.

Beyond the classification of regional theatrical practices, a critical area of academic study involves the awareness of various musical instruments used in these forms. In a comprehensive case study of tribal, folk, and traditional dance and theatre forms, researchers document the precise application of these musical instruments. The analytical focus on musical instruments is essential for understanding the structural execution of Indian dance and drama. When academics observe regional theatrical practices spread over various regions of India, they must maintain a strict awareness of how various musical instruments integrate with the performance. The defining of traditional and folk forms is heavily reliant on this instrumental awareness. For instance, the specific musical instruments utilized in a regional performance often dictate the categorization of that performative practice. Thus, developing an awareness of various musical instruments used in these forms allows scholars to accurately trace the interrelation among tribal, folk, and traditional categories. This dedicated focus on musical instruments ensures a rigorous and complete introduction to the diverse traditional dance and theatre forms of India.

Based on the above source, attempt the following five questions.

286. What critical area of academic study is discussed beyond the classification of regional theatrical practices?
(A) The documentation of historical audiences across different eras
(B) The geographical spread of solely classical drama in urban centers
(C) The financial structures of tribal dance forms in specific regions
(D) Awareness of musical instruments used in these forms

287. Why is the analytical focus on musical instruments considered essential?
(A) For eliminating the need to define traditional and folk forms in research
(B) For replacing regional theatrical practices with modern equivalents today
(C) Understanding structural execution of dance and drama
(D) For strictly isolating tribal categories from performance analysis models

288. According to the passage, what is heavily reliant on this instrumental awareness?
(A) The geographic limitations of Indian drama
(B) The defining of traditional and folk forms
(C) The exclusion of regional performances from case studies
(D) The eradication of interrelated performance categories

289. How do specific musical instruments impact a regional performance?
(A) They are completely disconnected from the categorization of the practice
(B) They mandate the transition of traditional forms into classical domains
(C) They prevent researchers from analyzing structural execution
(D) They often dictate the categorization of that performative practice

290. What does the dedicated focus on musical instruments ensure for scholars?
(A) Complete introduction to traditional dance and theatre
(B) A narrow view of traditional dance forms in the subcontinent
(C) The inability to accurately trace the interrelation among categories
(D) The homogenization of all tribal and folk performances in the study

Direction : Please read the following source carefully.

The academic evaluation of Indian dance and drama strictly necessitates an awareness of costumes used in tribal, folk, and traditional theatre forms. A focused scholarly observation reveals that the costumes utilized in regional theatrical practices are fundamental to defining the performance categories. When conducting an

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introduction to the different traditional dance and theatre forms spread over various regions of India, researchers must catalog the specific costumes used in these forms. The analysis demonstrates that costumes function as primary visual indicators that distinguish tribal expressions from classical or traditional forms. In this case study, maintaining an awareness of costumes provides critical data regarding the interrelation of various regional theatrical practices. The documentation of costumes is not a secondary concern but a central aspect of understanding how traditional theatre forms operate. By analyzing the costumes used in these forms, academics can precisely define the boundaries between folk, traditional, and tribal categories. Consequently, the rigorous awareness of costumes remains an indispensable methodology for scholars examining the diverse regional theatrical practices of India.

Based on the above source, attempt the following five questions.

291. What does the academic evaluation of Indian dance and drama strictly necessitate according to the source?
(A) An exclusively modern approach to regional theatrical practices in India
(B) The exclusion of tribal expressions from costume analysis and research
(C) Awareness of costumes in tribal, folk, and traditional forms
(D) A disregard for primary visual indicators within the performative arts

292. How do costumes function within the study of these traditional dance and theatre forms?
(A) As visual indicators distinguishing tribal from other forms
(B) As secondary concerns lacking any significant analytical value for study
(C) As universal elements that erase the boundaries between performance categories
(D) As theoretical concepts separate from regional theatrical practices in India

293. What does maintaining an awareness of costumes provide in this case study?
(A) Evidence that traditional theatre forms operate without visual distinction at all
(B) Proof that regional theatrical practices are confined to single regions of India
(C) Support for prioritizing classical forms over tribal expressions in the research
(D) Data regarding interrelation of regional practices

294. How is the documentation of costumes positioned within the research methodology?
(A) It is considered an irrelevant and outdated practice in the academic field
(B) Central aspect of understanding theatre form operations
(C) It is a secondary concern overshadowed by other elements of the performance
(D) It is an approach strictly reserved for non-traditional performances in India

295. What can academics precisely define by analyzing the costumes used in these forms?
(A) The exact dates of origin for all regional theatrical practices
(B) The lack of diversity among traditional dance forms
(C) The boundaries between folk, traditional, and tribal categories
(D) The eventual disappearance of folk theatre

Direction : Please read the following source carefully.

In the precise documentation of Indian dance and drama, cultivating an awareness of make-up used in regional theatrical practices is a paramount academic objective. A specialized case study analyzing tribal, folk, and traditional theatre forms emphasizes the structural importance of make-up application. When researchers provide an introduction to the traditional dance and theatre forms spread over various regions of India, they carefully define the role of make-up used in these forms. This awareness of make-up is crucial for understanding the complex interrelation among tribal, folk, traditional, and classical categories. The scholarly evaluation indicates that the make-up used in these forms directly correlates with the classification of specific regional theatrical practices. By maintaining a strict awareness of make-up, academics decode the visual frameworks essential to traditional and folk performances. This analytical approach ensures that the introduction to varied traditional theatre forms remains highly accurate. Therefore, the systematic study of the make-up used in these

forms is recognized as a fundamental criterion for defining and categorizing the extensive regional theatrical practices of India.

Based on the above source, attempt the following five questions.

296. What is identified as a paramount academic objective in the precise documentation of Indian dance and drama?
(A) Disregarding the structural importance of regional practices in India
(B) Isolating traditional theatre forms from classical categories entirely
(C) Eliminating visual frameworks from performance analysis and documentation
(D) Awareness of make-up in regional theatrical practices

297. What does the scholarly evaluation indicate regarding the make-up used in these forms?
(A) Correlation with regional practice classification
(B) It has no bearing on the understanding of folk expressions within the regions
(C) It inversely impacts the categorization of the performances in the subcontinent
(D) It restricts the introduction of varied traditional theatre forms in the study

298. What do academics decode by maintaining a strict awareness of make-up?
(A) The auditory parameters of classical Indian drama and musical styles
(B) Visual frameworks of traditional and folk performances
(C) The total elimination of tribal expressions from the academic record
(D) The geographical borders of every performance region within the country

299. Why is the awareness of make-up crucial in this academic context?
(A) For blurring the lines between different regional practices in the study
(B) Understanding interrelation among various categories
(C) For preventing the systematic study of Indian dance and drama methodologies
(D) For replacing structural analysis with mere observation of the performers

300. What is the systematic study of make-up recognized as?
(A) Criterion for categorizing regional theatrical practices
(B) An optional methodology for studying performance in the subcontinent
(C) A hindrance to the documentation of regional theatrical practices in India
(D) An approach exclusively applied to classical domains of Indian performance

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ANSWERS

1. (B) Folk theatre represents spontaneous community-driven expression, whereas classical follows strict codification like the Natya Shastra.
Indian theatrical traditions are broadly categorized into folk and classical based on their structural approach. Classical forms adhere to ancient treatises like the Natya Shastra, utilizing a rigorous grammar of gestures and movements. Conversely, folk theatre is characterized by its spontaneity and community-driven nature, often evolving through oral traditions and localized cultural expressions without rigid or formal textual codification.

2. (B) I, III, and IV
Tribal theatre forms in India are fundamentally rooted in ritualistic, animistic, and shamanic practices. These performances often blur the boundaries between the performers and the audience, creating a shared communal experience. Elements such as trance and spirit possession are common features. Unlike classical forms, they do not strictly adhere to formal Sanskrit texts or the codified grammars of the elite.

3. (C) A form bridging local folk practices with classical mythology and structure.
Traditional theatre occupies a unique space in the Indian performing arts spectrum by acting as a bridge between localized folk practices and refined classical structures. These forms often incorporate mythological themes from the Great Tradition while utilizing flexible, regional languages and performance styles typical of folk theatre. This synthesis ensures a blend of historical continuity and local cultural relevance across regions.

4. (A) P-3, Q-4, R-1, S-2
Indian regional theatre forms exhibit distinct geographical associations. Kudiattam is the traditional Sanskrit theatre practiced in Kerala, while Yakshagana is a vibrant dance-drama form native to the coastal districts of Karnataka. Bhavai represents the folk theatre tradition of Gujarat, known for its satire. Jatra is a popular narrative theatre form that originated in the Bengal region, historically tied to devotional processions.

5. (C) Vidushaka - Kudiattam
The Vidushaka is a pivotal character in Kudiattam, acting as a comic figure who bridges the gap between the Sanskrit text and the local audience by providing humorous explanations in Malayalam. While Sutradhara exists in many forms, the Vidushaka's specific ritualistic and linguistic role is central to the Kerala temple tradition. Other characters like Vivek belong to the later Jatra tradition.

6. (A) Both A and R are true and R is the correct explanation of A.
The distinction between classical and folk arts in India is primarily based on the source of their governing rules. Classical dance and theatre forms are regulated by the aesthetic and technical grammar provided in ancient treatises. Folk forms, however, are dynamic and community-oriented, evolving spontaneously within rural social structures. This adherence to formal codification establishes the primary boundary between categories.

7. (D) Folk theatre forms never borrow mythological themes from classical epics.
Folk and classical theatre traditions in India are not mutually exclusive but exist in a constant state of mutual exchange. Classical theatre frequently absorbs and refines local folk motifs to enrich its repertoire. Similarly, folk theatre forms extensively draw upon mythological themes from the great Indian epics like the Ramayana and Mahabharata, translating these classical narratives into accessible, localized regional expressions.

8. (A) I, II, III, and V
Kudiattam is a highly specialized Sanskrit theatre from Kerala, recognized by UNESCO for its cultural significance. It is traditionally performed by the Chakyar and Nambiar communities within temple precincts. The primary percussion support is provided by the Mizhavu drum. Unlike

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many other traditional forms where men play all roles, the female characters in Kudiattam are traditionally enacted by Nangiar women.

9. (C) Heavy reliance on realistic, minimal makeup.
Traditional Indian theatre is distinguished by its non-realistic and highly stylized aesthetic. Rather than minimal or realistic makeup, these forms utilize elaborate facial painting, vibrant colors, and massive costumes to represent archetypal characters and deities. The performances typically integrate song, dance, and drama into a total theatrical experience, often staged in open arenas or temple courtyards to accommodate the community.

10. (A) II, IV, III, I
The historical evolution of Indian performing arts begins with primitive or tribal animistic rituals rooted in shamanic traditions. These transitioned into rural agricultural folk performances linked to seasonal cycles. Over time, these forms synthesized into traditional theatre that merged local styles with mythological narratives. Finally, institutionalized classical theatre emerged as a highly codified system, often receiving royal patronage and textual formalization.

11. (D) Maharashtra
Tamasha is a prominent folk theatre tradition native to the state of Maharashtra. It evolved as a form of popular entertainment, historically influenced by the military camps and martial music of the region. The form is characterized by the energetic Lavani dance, the presence of the Songadya clown, and a narrative structure that often includes social satire and romantic themes.

12. (B) I, II, and III
Yakshagana is a traditional dance-drama form prevalent in coastal Karnataka, literally translating to the song of celestial beings. The performance is guided by the Bhagavata, who serves as the lead singer and director. Contrary to minimalist styles, Yakshagana is famous for its extremely elaborate headgear, vibrant costumes, and complex facial makeup, which are used to differentiate heroic and demonic characters.

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13. (C) A traditional folk theatre of Gujarat utilizing the Bhungal brass instrument.
Bhavai is the traditional folk theatre form of Gujarat, known for its satirical and humorous skits called Veshas. A defining musical characteristic of this form is the use of the Bhungal, a long brass trumpet that produces a shrill, powerful sound. It was historically performed by the Nayak community and focuses on social issues, using comedy to engage the audience.

14. (A) P-2, Q-4, R-3, S-1
Traditional theatrical terminology varies significantly across India. Bhaona refers to the performance of Ankia-nat in Assam, while the term Vesha denotes a specific playlet or episode within the Bhavai tradition. In Theyyam, Mudi represents the elaborate headgear or facial makeup. Bayalata is the general term for open-air theatre performances in Karnataka, encompassing forms like Yakshagana and other regional dramas.

15. (A) Chindu Bhagavata - Madiga community
Chindu Bhagavata is a vibrant theatre form from the Telangana region, traditionally preserved and performed by the Madiga community. This community-specific tradition involves vigorous dancing and mythological storytelling. In contrast, forms like Kudiattam are associated with the Chakyar community, and Bhavai is linked to the Nayaks, illustrating how Indian theatrical traditions are often deeply tied to specific hereditary groups.

16. (A) Both A and R are true and R is the correct explanation of A.
Traditional Indian theatre is often described as total theatre because it does not isolate acting from other expressive forms. Instead, it creates a unified aesthetic experience by seamlessly integrating vocal and instrumental music, stylized dance, and complex visual arts like symbolic makeup and costumes. This holistic approach ensures that every element contributes to the evocation of specific emotional states.

17. (B) It originated as a highly classical Sanskrit court drama.
Nautanki is a popular folk theatre tradition of North India, particularly in Uttar Pradesh, known for its operatic style and poetic meters.

It did not originate as a classical Sanskrit court drama; instead, it evolved from various folk and musical traditions. The form features two distinct gharanas, Hathras and Kanpur, and is characterized by the powerful rhythm of the Nakkara.

18. (A) I, II, III, and V
Jatra is a major folk theatre form of Bengal that evolved during the Bhakti movement, heavily influenced by Sri Chaitanya Mahaprabhu's Vaishnavite teachings. Initially, it consisted of musical processions and devotional enactments. A unique feature introduced later is the character of Vivek, who offers moral commentary. Unlike modern proscenium theatre, traditional Jatra is performed in an open arena.

19. (D) Melattur
Chhau dance has three major traditional styles: Purulia from West Bengal, Mayurbhanj from Odisha, and Seraikella from Jharkhand. These styles differ in costume, masks, and performance techniques but all belong to the Chhau tradition. Melattur, however, is associated with the South Indian dance-drama tradition known as Bhagavata Mela and is not a style of Chhau.

20. (A) IV, II, III, I
The evolution of Jatra began with early processional singing associated with the Vaishnava Bhakti movement in Bengal. This was followed by theatrical milestones, such as Sri Chaitanya Mahaprabhu actively participating in religious enactments. Later, the allegorical character Vivek was introduced to provide philosophical depth. Finally, during the Swadeshi movement, the form adapted secular and political themes to address contemporary issues.

21. (C) Kudiattam
Kudiattam is traditionally performed within a specialized temple theatre structure known as the Koothambalam or Natyagriha. These architecturally unique spaces are designed to provide the ideal acoustic and ritual environment for the Sanskrit drama. The construction of these theatres follows specific guidelines that distinguish them from the open-air venues commonly used by other folk or traditional Indian theatre forms.

22. (D) I, II, III, and IV
Laiharaoba is an ancient ritualistic festival of the Meitei community in Manipur, literally translating to the merrymaking of the gods. The ceremony is primarily led by traditional priestesses known as Maibis. The performance enacts the cosmological myth of the creation of the universe and the evolution of life, integrating dance, music, and ritual to honor the ancestral deities.

23. (D) A Tamil street theatre form centered on Draupadi cult Mahabharata episodes.
Therukoothu is a traditional street theatre form native to Tamil Nadu. It is closely linked to the annual temple festivals dedicated to the goddess Draupadi Amman. The performances typically narrate dramatic episodes from the Mahabharata, characterized by high-pitched singing, vigorous dancing, and elaborate costumes. It is performed in open-air spaces, serving as both a ritual and public entertainment.

24. (A) P-3, Q-4, R-1, S-2
Specific musical instruments are intrinsically linked to regional Indian theatre forms. The Mizhavu is a copper drum central to Kudiattam in Kerala. The Nakkara is a pair of kettledrums fundamental to the operatic style of Nautanki. The Chande provides the powerful rhythmic drive for Yakshagana in Karnataka. The Bhungal is a long brass trumpet used to signal scenes in Bhavai.

25. (C) Bhagavatamela - Narasimha Jayanti and Puranic tales
Bhagavatamela is a traditional dance-drama from the Melattur region of Tamil Nadu, focusing on Puranic stories. It is particularly known for the enactment of Prahlada Charitam during Narasimha Jayanti festivals. Unlike Ramalila and Rasalila, which focus on Rama and Krishna respectively, Bhagavatamela integrates classical Bharatanatyam techniques with theatrical storytelling, historically performed by male members of the Brahmin community.

26. (A) Both A and R are true and R is the correct explanation of A.
Theyyam is a ritualistic performance from the North Malabar region of Kerala that transcends mere entertainment. It is considered a sacred

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act where the performer undergoes rigorous mental and physical preparation. During the performance, the artist is believed to enter a state of divine possession, becoming the living manifestation of the deity to bless the community and provide counsel.

27. (D) He leaves the stage immediately after the introduction and never returns.
The Sutradhara in the Ankia-nat tradition of Assam plays a far more central and continuous role compared to his counterpart in classical Sanskrit drama. He remains on stage throughout the performance, acting as a narrator, singer, and dancer. He bridges the gap between the divine characters and the audience, providing necessary explanations and maintaining the narrative flow during the entire play.

28. (B) I, III, IV, and V
Pandvani is a traditional narrative art form from Chhattisgarh that focuses on stories from the Mahabharata. It features two distinct styles: the seated Vedamati and the enacted Kapalik. Renowned exponents like Teejan Bai have brought global recognition to this form. A crucial element is the Tambura, which the narrator uses both as a musical instrument and a symbolic dramatic prop.

29. (C) Mayurbhanj Chhau
Among the three major styles of Chhau, Mayurbhanj Chhau from Odisha is unique because its performers do not wear masks. This allows the dancers to utilize facial expressions to supplement their bodily movements. In contrast, both the Seraikella style from Jharkhand and the Purulia style from West Bengal rely heavily on stylized masks to convey the character's identity and emotional state.

30. (B) III, I, II, IV
A traditional Yakshagana performance follows a structured chronological sequence rooted in ritual and drama. It begins with the Chowki Puja, where deities are worshipped within the green room. This is followed by Sabha Lakshana, which involves preliminary dances and the introduction of the performance. The main narrative enactment is the Prasanga. Finally, the event concludes with the auspicious Mangalam prayers.

31. (A) Pandvani
Pandvani is a powerful narrative tradition from Chhattisgarh that revolves around the singing and enactment of the Mahabharata. The lead performer, often holding a Tambura, narrates the heroic deeds of the Pandavas, particularly Bhima. The performance alternates between poetic verses and prose explanations, accompanied by a small musical ensemble, creating a dynamic storytelling experience that blends music, drama, and vocal modulation.

32. (A) I, II, and III
Bhand Jashan is the traditional folk theatre of Kashmir, performed by the community of Bhands. It is a composite art form that integrates music, dance, and satirical acting to provide social commentary. While it uses costumes and music played on the Surnai, it typically does not rely on heavy facial masks, focusing instead on mimicry and dialogue to engage the audience.

33. (B) The performer enacts the story using the Tambura as a symbolic prop.
The Kapalik style of Pandvani is a highly dramatic and physically active form of narration. Unlike the seated Vedamati style, the Kapalik performer stands and moves across the stage, enacting the various characters of the Mahabharata. A defining feature is the use of the Tambura as a versatile prop, representing different weapons or objects as the story progresses during the performance.

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34. (A) P-2, Q-1, R-4, S-3
Distinct visual and musical elements define Indian theatrical forms. Kudiattam uses Chutti, a white rice-paste border that highlights the actor's face. Yakshagana features the Mudi, an elaborate and heavy headgear made of wood and mirrors. Bhavai is characterized by the Bhungal brass trumpet. Ramalila uses the Swarup, where young boys are adorned as deities and worshipped as living incarnations.

35. (C) Bhagavatamela - Melattur, Tamil Nadu
Bhagavatamela is a classical dance-drama tradition that is specifically associated with the village of Melattur in Tamil Nadu. It is performed as a religious offering in honor of Narasimha Jayanti. Other forms like Tamasha are native to Maharashtra, Nautanki is prominent in Uttar

Pradesh, and Jatra is a major tradition in Bengal, each having specific regional and cultural origins.

36. (A) Both A and R are true and R is the correct explanation of A.
In the traditions of Ramalila and Rasalila, young prepubescent boys are selected to play the roles of deities like Rama and Krishna. These actors, known as Swarups, are considered to be in a state of physical and spiritual purity. During the performance cycle, they are revered by the audience as actual incarnations, bridging the gap between representation and divine presence.

37. (C) It is exclusively performed by women in modern times.
Bhagavatamela is a traditional theatre form from Tamil Nadu that historically evolved in villages like Melattur. Although the performance involves Bharatanatyam and Carnatic music, it is traditionally performed by men, including the female roles. The scripts are primarily in Telugu, reflecting the historical migration and patronage of the region. The tradition is closely tied to temple rituals and devotional storytelling.

38. (B) I, II, III, and IV
Chindu Bhagavata is a significant folk theatre tradition from Telangana, primarily performed by the Madiga community. It shares several visual and structural similarities with Yakshagana, including the use of vibrant costumes and rhythmic dancing. The performances utilize localized Telugu dialects to narrate mythological stories. Percussive instruments are essential to this form, providing the rhythmic foundation for the vigorous dance sequences.

39. (D) Kudiattam (for Nangiar roles)
While many traditional Indian theatre forms like Yakshagana, Bhavai, and Bhagavatamela historically featured male actors in female roles, Kudiattam includes a specific tradition where women perform. The female characters in Kudiattam are traditionally enacted by women from the Nangiar community. This makes Kudiattam a rare example of a traditional Sanskrit-based theatre form that has maintained a hereditary role for female performers.

40. (A) I, II, III, IV
The performance of Ankia-nat, or Bhaona, adheres to a specific chronological order of ritualistic and dramatic components. It commences with the Dhemali, a complex preliminary musical invocation played by the Gayan-Bayan. Next, the Sutradhara enters the stage to introduce the narrative. After the enactment of the main play, the performance concludes with a final benediction known as Kalyan or Mukti Mangal.

41. (C) Laiharaoba
Laiharaoba is a sacred ritualistic festival of the Meitei people in Manipur that centers on the worship of ancestral deities. A central figure in this performance is the Maibi, a traditional priestess and dancer. The Maibis guide the ceremonial dances and rituals, which enact the creation of the world and ensure the well-being of the community through divine communication and movement.

42. (D) I, II, III, and IV
Tamasha is a comprehensive folk theatre form of Maharashtra that integrates several distinct elements. It features the energetic Lavani dance, typically performed by a female dancer, and includes the comedic role of the Songadya. The narrative play segment is known as the Vag. The musical accompaniment is anchored by the Dholki drum, which provides the rhythmic energy for the entire performance.

43. (D) A literary language created by Sankaradeva for Ankia-nat plays.
Brajavali is a specialized literary language developed by the 15th-century saint-reformer Sankaradeva for his Ankia-nat plays. It is a synthetic language that blends elements of Maithili, Assamese, and Hindi. Sankaradeva created this language to make the devotional themes of the Vaishnava movement accessible and intelligible to a diverse audience across regional boundaries in North-East India.

44. (A) P-3, Q-2, R-4, S-1
Different traditional Indian theatre forms are characterized by specific roles and community ties. Jatra is known for the allegorical character Vivek. Tamasha features the Songadya, who acts as the primary clown. Bhavai is often associated with the Ranglo, a jester who interacts with the

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audience. Kudiattam is the hereditary tradition of the Chakyar community, who are the principal male actors.

45. (C) Ramnagar (Varanasi) - Kashi Naresh patronage
The Ramalila of Ramnagar, located across the Ganges from Varanasi, is world-famous for its immersive and multi-stage performance. It enjoys the historical patronage of the Kashi Naresh (the Maharaja of Benares). This unique tradition spans nearly a month and takes place across various locations in the town, which are transformed into mythological sites like Ayodhya, Janakpur, and Lanka.

46. (A) Both A and R are true and R is the correct explanation of A.
Traditional Jatra in Bengal is distinguished by its performance space, which is typically an open arena called the Asar. This space is not a raised proscenium stage but is situated at the same level as the audience, who surround the performers on all sides. This arrangement fosters a sense of communal participation and allows for a more intimate connection between the actors and viewers.

47. (A) He leaves the stage immediately after the introduction and never returns.
In the Ankia-nat tradition of Assam, the Sutradhara serves as a constant presence on stage throughout the entire performance. Unlike the Sutradhara in classical Sanskrit theatre who primarily introduces the play, the Ankia-nat Sutradhara sings, dances, and provides narrative transitions. He remains a central figure who guides the audience through the story and manages the flow of the drama.

48. (A) I, II, III, and V
The musical ensemble of Kudiattam is highly specialized and ritualistic. It is dominated by the Mizhavu, a large copper drum. Other essential instruments include the Edakka, a sensitive pressure drum, and the Kurumkuzhal, a small double-reed wind instrument. The Kuzhitalam cymbals, played by the Nangiar, provide the rhythmic punctuation. The Surnai, however, is a wind instrument associated with Kashmiri folk theatre.

49. (B) Theyyam
Many traditional Indian theatre forms, such as Rasalila, Ankia-nat, and Bhagavatamela, are deeply rooted in the Vaishnavite Bhakti movement, focusing on the devotion to Rama or Krishna. Theyyam, however, belongs to a different ritualistic tradition of North Malabar. It centers on the worship of a wide variety of local deities, ancestral spirits, and heroic figures, often reflecting pre-Hindu or non-Vaishnavite traditions.

50. (A) III, I, IV, II
Jatra has undergone significant thematic shifts throughout its history. It began with the Krishna-centric Bhakti performances popularized by Sri Chaitanya Mahaprabhu. This evolved into broader Puranic and mythological storytelling. During the Swadeshi movement, Jatra incorporated anti-colonial and patriotic themes. In the post-colonial period, it further expanded to include the biographies of social reformers and contemporary secular dramas addressing diverse social issues.

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51. (C) Statement I is correct but Statement II is incorrect.
Kudiattam is recognized as the only surviving link to ancient Sanskrit theatre, preserving performance techniques that date back over a thousand years. While it uses Sanskrit for the main dialogues of the heroes and heroines, it does not exclude other languages. The Vidushaka character speaks in Manipravalam or Malayalam to explain the Sanskrit verses to the local audience, ensuring the performance remains accessible.

52. (A) I, II, and III
Theyyam is a ritualistic performance from the North Malabar region of Kerala. It begins with the Thottam, a song that narrates the myth and legend of the specific deity being invoked. The right to perform as certain deities is hereditary and passed down within specific communities. Contrary to naturalistic styles, Theyyam is famous for its extremely elaborate, symbolic, and non-realistic makeup and massive costumes.

53. (C) He is a comic character who offers satire and translations.
In Kudiattam, the Vidushaka is a unique and indispensable character who acts as a bridge between the ancient Sanskrit text and the contemporary audience. While the main characters speak in Sanskrit, the Vidushaka provides translations and interpretations in Malayalam. He also has the freedom to offer satirical social commentary and humor, making the sophisticated classical drama relatable to the local community.

54. (A) P-4, Q-1, R-3, S-2
Regional theatrical forms in India are characterized by specific movements and musical styles. Yakshagana features the Chali, a fundamental rhythmic step. Purulia Chhau is famous for its vigorous Vira Rasa jumps and acrobatics. Theyyam begins with the Thottam singing to invoke the deity. Tamasha is centered around the rhythmic and energetic Lavani dance, which remains its most popular performative element.

55. (D) To act as a moral conscience through philosophical song.
The character of Vivek, or Conscience, was introduced into the Jatra tradition of Bengal to provide a moral and philosophical dimension to the narrative. Vivek typically appears at crucial moments to comment on the protagonist's actions through songs. This character is not bound by the physical space or time of the play's plot, acting instead as a universal ethical voice for the audience.

56. (A) Both A and R are true and R is the correct explanation of A.
During the mid-20th century, many traditional folk theatre forms, including Nautanki, experienced a decline in their audience base. This shift was largely driven by the rapid growth of modern electronic media, such as cinema and television. These alternative modes of entertainment were more accessible and offered shorter viewing times compared to the traditional, all-night live performances characteristic of rural theatre.

57. (C) It is heavily tied to the annual temple festivals of Draupadi Amman.
Therukoothu is a traditional street theatre form of Tamil Nadu that is deeply integrated into the ritual life of the community. It is primarily performed during the annual temple festivals dedicated to the goddess Draupadi Amman. The performances, which take place in open spaces, are considered both a religious offering and a shared communal experience, narrating episodes from the Mahabharata epic.

58. (A) I, II, III, and IV
Bhavai is the traditional folk theatre of Gujarat, established by Asait Thakar in the 14th century. It consists of various playlets known as Veshas, with male actors traditionally playing all roles. The Bhungal, a long brass trumpet, is the primary instrument used. While it addresses social issues, Bhavai is primarily known for its satirical and comedic approach rather than being purely tragic.

59. (D) Theyyam
Theyyam is the most appropriate form to study for understanding divine possession within a theatrical context. Native to the North Malabar region of Kerala, it involves performers who undergo rigorous spiritual preparation. The use of massive, intricate wooden headdresses known as Mudi is a hallmark of this form. The performance occurs in shrine courtyards, where the artist is believed to embody the deity.

60. (B) Seraikella Chhau
Seraikella Chhau is a masked dance-drama from Jharkhand performed during the Chaitra Parva festival. It is distinguished by its use of stylized masks that completely cover the performer's face, necessitating the communication of emotion through body movement. The choreography is fundamentally based on Parikhanda, a local martial art tradition. This style contrasts with Mayurbhanj Chhau, which does not utilize masks during performance.

61. (C) Statement I is correct but Statement II is incorrect.
In Yakshagana, the Bhagavata serves as the lead singer and director, controlling the narrative flow and rhythmic pace. While the Bhagavata narrates the story through song, the actors are not

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silent. They engage in spontaneous, improvised dialogues in the local language to elaborate on the sung verses. This interaction between the Bhagavata's singing and the actors' spoken word is a core feature.

62. (A) I, II, and III
The Ramalila of Ramnagar is a unique, month-long performance under the historical patronage of the Maharaja of Benares. It is a mobile theatre where different locations in the town represent various sites from the Ramayana. The audience travels alongside the actors to these different stages as the story unfolds. It is not a single-night performance but a grand, immersive multi-day ritual.

63. (A) Desi refers to regional variations, whereas Margi is codified.
Classical Indian treatises like the Natya Shastra distinguish between Margi and Desi traditions. Margi refers to the formal, codified path that adheres to universal artistic principles. In contrast, Desi refers to regional variations and local styles that evolve within specific communities. This classification recognizes the diversity of Indian performance arts, acknowledging both the standardized classical forms and the localized folk traditions.

64. (A) P-2, Q-1, R-4, S-3
Traditional Indian theatre forms derive their narratives from specific mythological and epic sources. Rasalila focuses on the divine life and pastimes of Lord Krishna. Pandvani narrates the stories of the Pandavas from the Mahabharata. Bhagavatamela is known for Puranic tales such as Prahlada Charitam. Therukoothu is intrinsically linked to the cult of Draupadi Amman and episodes from the Mahabharata.

65. (B) It creates a white, raised border along the jawline, projecting the face forward to highlight facial expressions.
Chutti is a specialized makeup technique used in Kudiattam and other Kerala traditions. It involves applying a white, raised border made of rice paste and paper along the actor's jawline. This technique serves to frame the face and project it forward, which effectively magnifies the performer's facial expressions and eye movements, making them more visible and dramatic for the audience.

66. (A) Both A and R are true and R is the correct explanation of A.
In the Bhavai tradition of Gujarat, the character of Ranglo is central to the performance. As a jester, Ranglo provides a vital link between the staged drama and the contemporary world. He frequently breaks the fourth wall to interact with the audience, offering satirical commentary on social issues. This role ensures that the traditional folk form remains relevant and engaging for local communities.

67. (C) It is a pair of kettledrums played with sticks, fundamental to Nautanki.
The Nakkara is a crucial musical instrument in the Nautanki theatre of North India. It consists of a pair of kettledrums that are played with sticks to produce a powerful and resonant sound. The rhythm of the Nakkara drives the energy of the performance and serves to project the operatic singing in open-air settings, where high-decibel accompaniment was historically necessary.

68. (B) I, II, III, and IV
Laiharaoba is an ancient ritualistic festival of the Meitei community in Manipur, dedicated to ancestral deities like Sanamahi and Pakhangba. It features the Maibi priestesses who enact the creation of the universe through sacred dances. The performance is accompanied by the Pena, a traditional string instrument. Rather than rejecting animism, the festival is deeply rooted in nature worship and indigenous beliefs.

69. (C) The Kapalik style of Pandvani
A scholar observing a solo performer who enacts multiple characters from the Mahabharata while standing and gesturing vigorously is witnessing the Kapalik style of Pandvani. In this style, the narrator moves around the stage and uses the Tambura as a versatile symbolic prop to represent various weapons or objects. This contrasts with the Vedamati style, where the performer remains seated throughout.

70. (B) Yakshagana
The description of performers with glittering shoulder epaulettes, massive crowns, and loud drumming on the Chande and Maddale clearly

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identifies Yakshagana. This dance-drama from Karnataka is famous for its high-energy enactment of mythological battles and its unique costume aesthetic. The vigorous spinning jumps are a hallmark of the male characters, while the Bhagavata narrates the story through rhythmic singing.

71. (C) Statement I is correct but Statement II is incorrect.
Tamasha is a folk theatre form of Maharashtra that historically drew elements from the military camp entertainment of the Maratha armies. It is a composite art form that includes the energetic Lavani dance. Contrary to the idea that it prohibits spiritual content, Tamasha performances often include philosophical and spiritual poetry, particularly during the preliminary songs and within the narrative of the plays.

72. (B) I, II, and IV
Ankia-nat is a traditional theatre form of Assam introduced by the saint Sankaradeva. It is performed in the specialized Brajavali language and utilizes the Gayan-Bayan ensemble for musical accompaniment. The themes of Ankia-nat are primarily centered on the Vaishnavite devotion to Lord Krishna and Lord Rama. It does not focus on Shiva's mythology, as it was established to promote Neo-Vaishnavism.

73. (C) A Swarup is worshipped as the actual deity incarnate during the play.
In the context of Ramalila and Rasalila, a Swarup is fundamentally different from a standard actor due to their perceived spiritual status. These young performers are believed to embody the divine essence of the characters they portray, such as Rama or Krishna. Throughout the performance cycle, they are worshipped by the audience, who view them as living incarnations of the deities.

74. (A) P-2, Q-3, R-4, S-1
Specific theatrical elements are unique to regional Indian traditions. Pandvani narrators use the Tambura as a dynamic prop. Laiharaoba is accompanied by the Pena, a traditional stringed fiddle. Rasalila is known for the Ghaaghar, the voluminous skirt worn by the dancers. Purulia Chhau is famous for its dramatic papier-mâché masks, which are used to depict diverse mythological and animal characters.

75. (B) It led to the paradigm shift of theatre toward devotional community-based enactments.
The Bhakti movement significantly influenced traditional Indian theatre by shifting its focus toward devotional and community-based performances. This movement encouraged the use of regional vernacular languages, making sacred stories accessible to the masses. Theatre became a medium for spreading messages of love and devotion, leading to the development of forms like Rasalila, Jatra, and Ankia-nat, which emphasized communal participation.

76. (A) Both A and R are true and R is the correct explanation of A.
Mayurbhanj Chhau is visually distinct from the Purulia and Seraikella styles because it is performed without masks. This absence allows the dancers to utilize facial expressions as an integral part of their performance. Without the physical restriction of a mask, the Mayurbhanj style emphasizes a greater range of facial movements and provides more freedom for the performers' bodily acrobatics.

77. (C) Prahlada Charitam is the most famous play in its repertoire.
Bhagavatamela is a traditional dance-drama from the Melattur region of Tamil Nadu, deeply rooted in the Bhagavata Purana. The most iconic and celebrated play in its repertoire is Prahlada Charitam, which is performed annually during Narasimha Jayanti. The form integrates classical Bharatanatyam and Carnatic music, and the scripts are historically written in Telugu, reflecting the regional cultural heritage.

78. (A) I, II, and III
The musical ensemble of Tamasha is characterized by specific traditional instruments of Maharashtra. The Dholki is the primary drum that provides the rhythmic backbone. The Halgi, a small frame drum, and the Tuntune, a single-stringed instrument, are also fundamental to the soundscape. These instruments create the high-energy accompaniment required for the Lavani dances and the narrative skits of the performance.

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79. (A) Assam
A performer studying the Gayan-Bayan tradition is engaging with the theatrical practice of Assam. This tradition is essential to the performance of Ankia-nat, where the Gayan (singers) and Bayan (instrumentalists) conduct the preliminary musical rituals. This involves the rhythmic synchronization of the Khol drum and the Bhortal cymbals, setting the spiritual and aesthetic tone before the main play begins.

80. (B) The Lavani within Tamasha (performed by cross-dressed actors or women)
The description of an energetic dance to rapid drum beats, involving themes of love and social satire, refers to the Lavani sequence in Tamasha. In historical contexts, male actors often performed these roles by cross-dressing in nine-yard saris. This performance is a core attraction of Tamasha in the Deccan region, particularly Maharashtra, combining rhythmic footwork with expressive singing and storytelling.

81. (C) Statement I is correct but Statement II is incorrect.
Bhand Jashan is a traditional folk theatre of Kashmir that heavily utilizes satire to mock social evils and oppressive authority. It is a popular form of entertainment for the rural populace. Contrary to using rigid Sanskrit texts, Bhand Jashan relies on local Kashmiri dialects and oral traditions, making its social and political commentary accessible and resonant with the local community.

82. (A) I, II, and III
Several traditional Indian theatre forms, such as Nautanki, Jatra, and Tamasha, are traditionally staged in open-arena settings. These performance spaces are often circular or square and are surrounded by the audience on multiple sides. This arrangement allows for direct interaction and ensures that the performers can be seen and heard by a large community gathering in a non-formal, open-air environment.

83. (C) An open-air theatre performance in Karnataka, synonymous with forms like Yakshagana.
Bayalata is a general term used in Karnataka to describe open-air theatre performances. The word literally refers to a performance held in an open field or courtyard. This category encompasses various regional forms, including Yakshagana. Bayalata traditions are typically staged after the harvest season and are characterized by their accessibility to the rural community, often lasting throughout the entire night.

84. (A) P-4, Q-1, R-3, S-2
Traditional Indian theatre forms are deeply tied to specific states. Chindu Bhagavata is a prominent form in Telangana. Pandvani is the legendary narrative tradition of Chhattisgarh. Ankia-nat is the devotional theatre of Assam introduced by Sankaradeva. Bhand Jashan is the satirical folk theatre of Kashmir. These forms reflect the diverse linguistic and cultural landscapes of their respective regional origins.

85. (C) It disrupts the chronological narrative to provide philosophical insight and moral commentary.
The character of Vivek in Jatra serves a unique structural function by interrupting the linear progression of the play. Vivek appears at significant emotional or moral turning points to offer philosophical insights through song. This allows the performance to transcend the immediate plot, providing the audience with a deeper moral perspective on the actions and choices of the main characters.

86. (A) Both A and R are true and R is the correct explanation of A.
Chindu Bhagavata has historically faced social stigmatization due to its association with the Madiga community. In the regional caste hierarchy, the Madigas were historically marginalized as Dalits. Despite the artistic complexity and cultural significance of the form, this social background has impacted the perception and patronage of the tradition, although it remains a powerful medium of cultural assertion.

87. (D) It involves elaborately detailed hand gestures (mudras) combined with facial expressions (abhinaya).
Kudiattam is a highly sophisticated form of Sanskrit theatre that emphasizes minute and detailed performance techniques. It utilizes a complex system of hand gestures, known as mudras, which are integrated with intense facial

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expressions, or abhinaya. This detailed acting style allows the performer to elaborate on a single verse for hours, making it one of the most refined theatrical traditions.

88. (B) I, II, IV, and V
Therukoothu is a vibrant street theatre form of Tamil Nadu performed in open spaces and intersections. The performers are known for their towering headgear and thick, stylized facial makeup. The themes are predominantly drawn from the Mahabharata, particularly those related to the Draupadi cult. It is a central part of temple rituals, characterized by high-energy performances rather than soft or minimalist music.

89. (C) The high-pitched resonance of the Nakkara (kettledrum).
The Nakkara, a pair of kettledrums, is essential to the vocal performance in Nautanki. Its loud and high-pitched resonance provided the necessary rhythmic and acoustic support for actors to project their voices in open-air settings before the advent of electronic amplification. The powerful sound of the Nakkara helped the audience hear the operatic singing and follow the rhythmic meter.

90. (A) Kudiattam
The use of green facial paste, the white rice-paste border known as Chutti, and the enactment of a Sanskrit play by Bhasa over several nights are definitive characteristics of Kudiattam. This ancient Kerala tradition is renowned for its slow-paced and highly detailed acting. The elaborate preparation and the focus on classical Sanskrit texts highlight its status as a sophisticated and ritualistic temple art form.

91. (D) Statement I is incorrect but Statement II is correct.
Traditional Indian theatre forms are not static but possess an inherent flexibility that allows them to remain relevant. While they are rooted in ancient stories and structures, performers frequently improvise dialogues to reference contemporary social issues or local events. This ability to adapt ensures that these traditional forms continue to engage their audiences and provide meaningful commentary on modern life.

92. (A) I, II, and IV
Rasalila originated in the Braj region and centers on the divine love between Radha and Krishna. It was popularized by various saints, including Swami Haridas, as a form of Bhakti. While it draws on classical themes, the dialogue is not in Sanskrit; instead, it uses Braj Bhasha, the local language, to ensure the devotional message reaches the common people.

93. (C) To act as the thread-holder who introduces the plot, manages the transitions, and links the narrative for the audience.
The Sutradhara, which literally translates to the thread-holder, is a fundamental figure in traditional Indian theatre. His role is to manage the entire performance by introducing the plot and characters to the audience. He provides essential transitions between scenes and links various narrative elements, ensuring the story flows logically and remains understandable throughout the duration of the dramatic presentation.

94. (A) P-2, Q-1, R-3, S-4
Regional theatrical roles are defined by specific cultural functions. The Maibi is a priestess and lead dancer in Manipur's Laiharaoba. The Bhagavata serves as the lead singer and director in Yakshagana. The Vidushaka is the comic character essential to Kudiattam in Kerala. The Songadya is the primary clown and jester in the Tamasha tradition of Maharashtra, providing humor and satire.

95. (A) They evolved from the indigenous martial arts (like Parikhanda) and regional military training practices.
Many traditional dance-drama forms, particularly the Chhau traditions, have their roots in indigenous martial arts and military training. The movements, gaits, and choreographic structures were originally developed to train soldiers and maintain physical readiness. Over time, these martial techniques were stylized and integrated into theatrical performances, creating the vigorous and acrobatic aesthetic that characterizes these regional traditions today.

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96. (A) Both A and R are true and R is the correct explanation of A.
The preliminary rituals, or Purvaranga, are a vital component of traditional Indian theatre because the performance space is viewed as sacred. These elaborate rituals are conducted to sanctify the arena and invoke the blessings of various deities. By performing these invocations, the artists aim to ensure a successful performance that is free from obstacles, benefiting the actors and audience.

97. (B) It features vibrant costumes and vigorous dancing, heavily resembling Karnataka's Yakshagana.
Chindu Bhagavata is a folk theatre form from Telangana that is characterized by its vibrant costumes and high-energy dance sequences. Visually and structurally, it bears a strong resemblance to the Yakshagana tradition of Karnataka. The performers use elaborate makeup to depict mythological characters, and the style is far from static, relying on vigorous physical movement and rhythmic storytelling for the community.

98. (A) I, II, IV, and V
Bhand Jashan is a traditional Kashmiri folk theatre that uses music, dance, and satirical acting to comment on social and political issues. The Surnai is the essential melodic instrument for this form. The repertoire consists of various skits called Pather, which often address themes like the exploitation of peasants. Humor and mimicry are central to its aesthetic, making it highly entertaining.

99. (C) Bhagavatamela
The training described, involving a specific wide-kneed gait and the narration of Prahlada Charitam in Telugu, is characteristic of Bhagavatamela. This tradition from Melattur, Tamil Nadu, combines classical Bharatanatyam movements with dramatic storytelling. The physical training is rigorous, as the performers must maintain stylized postures while enacting Puranic stories, particularly those centered on the incarnations of Lord Vishnu during festivals.

100. (D) The Vivek in Jatra
The description of a character who appears to challenge the protagonist's ethical choices through song represents the Vivek in Jatra. Vivek, or Conscience, is a unique allegorical figure who functions outside the main plot's time and space. When Vivek sings, the other characters on stage typically pause their action, allowing the audience to reflect on the moral and philosophical implications presented.

101. (C) Jatra
The term Jatra is derived from a Sanskrit word meaning a journey or a musical procession. This Bengali folk theatre form originally developed from religious processions where devotees would sing and dance as they traveled to celebrate various deities. Over time, Jatra evolved from these mobile devotional roots into a more structured, narrative-based performance style that is typically staged for large public audiences.

102. (A) Both Statement I and Statement II are correct.
Pandvani is a dynamic narrative tradition where the lead performer alternates between singing poetic verses and providing spoken prose explanations. This structure keeps the audience engaged and clarifies the complex stories of the Mahabharata. The performance is further supported by a musical chorus that repeats the refrains and interacts with the lead narrator through vocalizations, enhancing the rhythmic flow and energy.

103. (D) The traditional male actor caste privileged to perform Kudiattam in temple precincts.
In the Kudiattam tradition of Kerala, the Chakyar is a specific hereditary community of male performers who have the traditional privilege to act in temple theatres. They are highly trained in the complex grammar of Sanskrit drama, mudras, and abhinaya. Their role is central to preserving this ancient theatrical tradition, which has been maintained within specific families for many centuries.

104. (A) Bhungal - Bhavai
The Bhungal is a defining musical instrument of the Bhavai folk theatre in Gujarat. It is a long brass trumpet that produces a distinctive, high-pitched sound used to announce the beginning of the performance and mark significant dramatic moments. Other instruments like the Mizhavu are specific to Kudiattam, while the Nakkara is

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essential to Nautanki, highlighting the regional variety of props.

105. (C) The makeup relies heavily on chemical paints developed in the 21st century.
Yakshagana makeup is a highly stylized and traditional art that uses colors to classify character types, such as noble or demonic. It frequently employs Chutti, a white rice-paste border, to emphasize certain facial features. Historically and traditionally, the makeup relies on natural pigments and traditional recipes rather than modern chemical paints, maintaining the authentic aesthetic and ritual significance of the performance.

106. (A) It creates an immediate sense of identification and ensures the narrative is accessible to the common masses.
The use of local dialects in traditional folk theatre forms like Nautanki and Bhavai is a deliberate aesthetic and social choice. It allows for an immediate connection between the performers and the rural audience. By utilizing the language of the common people, these forms ensure that the stories, humor, and social critiques remain accessible, relevant, and engaging for the entire community.

107. (D) Bhavai
Many traditional Indian theatre forms, such as Yakshagana, Theyyam, and Kudiattam, are famous for their elaborate and towering headgear, which adds to the superhuman presence of the characters. In contrast, Bhavai is characterized by a more minimalist costume aesthetic. While it uses vibrant clothing, it typically does not involve the massive, tiered headgear or Mudis found in the ritualistic traditions of South India.

108. (B) Veshas
In the Bhavai tradition of Gujarat, the individual playlets or satirical skits are known as Veshas. Each Vesha focuses on a particular character or social situation, often using humor to address contemporary issues. A full Bhavai performance typically consists of several such Veshas, which are performed in sequence. This episodic structure allows for a diverse range of stories and social commentary within a single event.

109. (C) Seraikella Chhau - Maharashtra
Chhau is a major dance-drama tradition with three distinct regional styles located in East India. Purulia Chhau is native to West Bengal, and Mayurbhanj Chhau originates from Odisha. Seraikella Chhau is indigenous to Jharkhand, not Maharashtra. These styles are recognized for their martial movements and unique approaches to the use of masks, reflecting the cultural heritage of their specific geographical regions.

110. (D) Music acts as the primary emotional driver, and songs are frequent and highly melodramatic.
In the Jatra tradition of Bengal, music is a fundamental component that drives the emotional energy of the performance. The plays are characterized by frequent, high-pitched, and melodramatic songs that resonate with the audience. Historically, the musical ensemble has included instruments like the violin, clarinet, and various drums, creating a powerful orchestral sound that complements the dramatic and often epic narrative style.

111. (A) The dramatic/narrative play segment that follows the Lavani singing.
In the Tamasha tradition of Maharashtra, the term Vag refers to the narrative or dramatic portion of the performance. This segment typically follows the preliminary musical invocations and the energetic Lavani dances. The Vag is where the main plot unfolds, often involving social satire, mythological stories, or historical legends. It provides the structured theatrical framework that complements the more spontaneous musical elements.

112. (C) Statement I is correct but Statement II is incorrect.
Laiharaoba is an ancient tradition deeply associated with the Sanamahi belief system of the Meitei community in Manipur. While it has maintained its indigenous core, it did not remain entirely isolated. Over time, Laiharaoba absorbed certain elements from Vaishnavism, reflecting the broader cultural shifts in the region. This synthesis shows how traditional forms can integrate new religious influences while preserving their ancestral rituals.

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113. (B) The invocation song reciting the myth and legends of the specific deity being invoked.
In the Theyyam ritual of Kerala, the Thottam is a vital preliminary component. It is an invocation song that recites the myths, legends, and history of the specific deity being represented by the performer. The Thottam sets the spiritual foundation for the ritual, preparing both the artist and the audience for the subsequent dance where the deity is believed to manifest.

114. (A) Bhavai - Ranglo
Many traditional Indian theatre forms feature a central comedic character who provides social commentary. In the Bhavai tradition of Gujarat, this figure is the Ranglo. Other forms have similar characters, such as the Songadya in Tamasha and the Vidushaka in Kudiattam. These comedic roles are essential for engaging the audience, providing humor, and bridging the gap between the staged drama and the world.

115. (C) Traditional theatre costumes strictly follow modern minimalist aesthetics to save costs.
Traditional Indian theatre is defined by its elaborate and symbolic costumes rather than minimalist aesthetics. The use of vibrant colors, heavy jewelry, and multi-layered clothing is intended to exaggerate the physical presence of the actors and visually define character types. These costumes often follow ancient iconographic principles, ensuring that the nature of each character is immediately recognizable to the audience through their attire.

116. (D) The necessity to be heard over loud percussion in open-air, non-amplified historical settings.
The high-pitched vocal delivery in forms like Therukoothu and Yakshagana evolved due to the practical requirements of performing in open-air settings. Before modern sound amplification, actors had to project their voices forcefully to be heard by large crowds, especially over the loud sounds of percussion instruments like the Chande or Maddale. This necessity eventually became a defining aesthetic characteristic of these traditions.

117. (C) Laiharaoba (Maibi roles)
Many traditional Indian theatre forms, such as Yakshagana, Bhavai, and Bhagavatamela, historically featured men performing all roles, including the female ones. However, Laiharaoba in Manipur is unique because its central figures, the Maibis, are traditional priestesses. These roles are held by women who serve as the primary ritual specialists and dancers, making female participation a fundamental and historical aspect of this specific Manipuri tradition.

118. (B) Theyyam
Theyyam is most accurately described as a ritualistic folk performance involving divine possession. Practiced in North Malabar, it is far more than entertainment; it is a sacred event where the performer is believed to become the physical vessel for a deity. Through intense chanting, music, and dance, the artist enters a trance-like state to provide blessings and divine counsel to the assembled community.

119. (D) Surnai - Pandvani
Specific musical instruments define the sound of different traditional theatre forms. The Dholki is essential to Tamasha, while the Nakkara is fundamental to Nautanki. Kudiattam is anchored by the percussion of the Mizhavu drum. The Surnai, however, is a double-reed wind instrument associated with the Bhand Jashan of Kashmir. Pandvani narrators primarily use the Tambura as their main musical and dramatic accompaniment.

120. (A) It is a bowed string instrument indigenous to Manipur, used in Laiharaoba.
The Pena is a traditional bowed string instrument native to the Meitei community of Manipur. It consists of a bamboo pole and a coconut shell resonator. The Pena is the primary melodic instrument used in Laiharaoba festivals to accompany the sacred dances of the Maibis. Its haunting and rhythmic sound is essential for invoking the ancestral deities and setting the ritualistic mood.

121. (C) Ankia-nat
Bhaona is the term used for the actual performance or enactment of an Ankia-nat play in Assam. While Ankia-nat refers to the literary and dramatic form created by Sankaradeva, Bhaona is the theatrical presentation that brings these scripts to life. It involves the Gayan-Bayan musical ensemble, elaborate costumes, and the

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constant presence of the Sutradhara, serving as a medium for devotional storytelling.

122. (D) Statement I is incorrect but Statement II is correct.
Kudiattam is renowned for its extremely slow and detailed performance style rather than rapid plot advancement. A single act of a Sanskrit play can take several nights to complete because of the focus on minute acting, known as Abhinaya. The performers elaborate extensively on each verse, using intricate facial expressions and mudras to explore every nuance of the character's emotions and the narrative.

123. (D) The physical embodiment of the divine played by young prepubescent boys.
In the Ramalila tradition, particularly in Ramnagar, the term Swarup refers to the young, prepubescent boys who are chosen to play the roles of deities like Rama and Sita. These children are believed to physically embody the divine presence during the festival. Consequently, they are treated with great reverence and are worshipped by the audience as living icons throughout the performance cycle.

124. (B) Prasanga - Yakshagana
In the Yakshagana tradition of Karnataka, the term Prasanga refers to the specific story or poetic text that is being performed. Each Prasanga is a complete narrative, often drawn from the epics or Puranas. The performance revolves around the enactment of these Prasangas, with the Bhagavata singing the verses and the actors providing the dramatic interpretation through dance and improvised dialogue.

125. (C) It relies primarily on soft, melodious string instruments with no percussion.
Purulia Chhau is a highly energetic and martial dance-drama from West Bengal. Contrary to using only soft string instruments, it is characterized by the powerful and loud sound of large drums like the Dhansa and the Dhol. These percussion instruments provide the driving rhythm necessary for the vigorous acrobatics, high jumps, and spinning movements that define this unique masked performance style.

126. (D) To make the devotional stories accessible to the masses by mixing Maithili, Assamese, and Hindi elements.
Sankaradeva created the Brajavali language specifically for the Ankia-nat plays to bridge linguistic barriers in North-East India. By blending elements from Maithili, Assamese, and various dialects of Hindi, he developed a unique literary medium that felt familiar yet sacred. This ensured that the devotional stories of the Vaishnava movement could be easily understood by a diverse audience, facilitating communal worship.

127. (A) Therukoothu
Most of the listed forms, such as Nautanki, Ramalila, and Rasalila, are traditional folk theatre traditions native to North India. Therukoothu, however, is a prominent street theatre form from the state of Tamil Nadu in South India. It is uniquely tied to the regional cult of Draupadi Amman and characterized by distinct musical and performative styles that differ from Northern Indian traditions.

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128. (B) The elaborate preliminary musical prelude involving the Gayan-Bayan (singers and musicians).
In the Ankia-nat tradition of Assam, the Dhemali refers to the elaborate and structured musical prelude that occurs before the main play begins. This invocation involves the Gayan (singers) and Bayan (percussionists) playing the Khol and Bhortal. The Dhemali serves to sanctify the performance space and create a spiritual atmosphere, setting the rhythmic and melodic foundation for the entire Bhaona.

129. (B) Vivek - Conscience and philosophical commentator
Traditional Indian theatre roles are clearly defined by their dramatic functions. The Sutradhara is the manager who introduces the plot, and the Songadya is the comedic jester in Tamasha. The character of Vivek in Jatra acts as an allegorical conscience providing moral commentary. However, the Vidushaka is typically a comic character in Sanskrit drama who uses local language, not a scholar who avoids it.

130. (A) It is a large copper drum played with bare hands, traditionally played by the Nambiar community.
The Mizhavu is a large, pot-shaped copper drum that is indispensable to the Kudiattam performance in Kerala. It is played exclusively with the bare hands by members of the Nambiar community. The drummer sits within a wooden enclosure behind the stage. The rhythmic accompaniment of the Mizhavu is essential for guiding the actors' movements and highlighting their minute facial expressions.

131. (C) The performer sits on the floor throughout the narration.
The Vedamati style of Pandvani is a more traditional and meditative form of storytelling compared to the active Kapalik style. In Vedamati, the lead performer remains seated on the floor throughout the entire narration of the Mahabharata. This style focuses on vocal modulation and emotional delivery rather than physical movement, providing a different aesthetic experience of the epic tales of the Pandavas.

132. (A) Both Statement I and Statement II are correct.
Traditional Indian theatre is built on the comprehensive concept of Natya, which integrates literature, music, dance, and visual arts. Unlike Western realistic theatre, it does not seek to create an illusion of reality. Instead, its primary goal is the evocation of Rasa, or aesthetic flavor, within the audience. This is achieved through stylized acting and symbolism, prioritizing emotional resonance over realism.

133. (C) The 14th-century pioneer and creator of the Bhavai form in Gujarat.
Asait Thakar was a 14th-century poet and performer who is credited with the creation of the Bhavai folk theatre form in Gujarat. Legend states that he was a Brahmin who was outcasted, leading him to develop this secular and inclusive theatre tradition. He composed hundreds of Veshas, or playlets, which use humor and satire to address the social issues and hierarchies of his time.

134. (B) Ramcharitmanas - Ramalila
Ramalila, the traditional enactment of the life of Lord Rama in North India, is fundamentally based on the Ramcharitmanas, the 16th-century poetic work by Tulsidas. During the performance, a group of singers recites the verses from this text while actors mime or enact the scenes. This relationship between the sacred text and the dramatic performance is central to the ritual significance of Ramalila.

135. (D) The performance concludes with strict classical Dhrupad singing.
A typical Tamasha performance in Maharashtra follows a specific structure starting with a Gana to invoke Ganesha, followed by the comedic Gaulan scene. The core involves the high-energy Lavani dance and the narrative Vag. However, it does not conclude with strict classical Dhrupad singing. Instead, the performance remains grounded in popular folk and semi-classical musical traditions, maintaining its character as a lively form.

136. (A) To prepare spiritually and physically to become the mortal receptacle for the invoked deity.
The performers of Theyyam in Kerala undergo rigorous purification rituals, including fasting and prayer, before they appear on stage. This preparation is essential because the performance is viewed as a sacred act of divine manifestation. The artist aims to attain a state of spiritual readiness so they can serve as a mortal vessel for the deity, allowing the god to communicate with the community.

137. (C) Rasalila
Most of the listed forms, such as Pandvani, Therukoothu, and Yakshagana, derive their primary themes and dramatic episodes from the Mahabharata. Rasalila, however, focuses exclusively on the divine life and love of Lord Krishna as described in the Bhagavata Purana and other Vaishnavite texts. It depicts the Rasa dance with the Gopis in the Braj region, rather than the epic battles of the Pandavas.

138. (A) Bhand Jashan
Bhand Jashan is the traditional folk theatre of Kashmir, known for its unique blend of music, dance, and satirical acting. Performed by the Bhands, this form utilizes humor and mimicry to critique social evils and the exploitation of the common people. The performance is guided by

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the music of the Surnai, making it a distinctive and resonant part of Kashmiri culture.

139. (D) Laiharaoba - Assam
Chhau is a major dance-drama tradition with three distinct regional styles located in Jharkhand, West Bengal, and Odisha. These styles are deeply influenced by martial arts. Laiharaoba, however, is a ritualistic festival native to the Meitei community of Manipur, not Assam. While it involves symbolic movements, its origins and cultural context are rooted in the ancestral worship and cosmology of Manipur.

140. (B) Historically, female roles were often enacted by men in many traditional forms due to social stigmas.
In many traditional Indian theatre forms, such as Yakshagana, Bhavai, and Tamasha, female roles were historically performed by men. This was largely due to rigid social stigmas that associated public performance by women with moral impropriety. Consequently, specialized male actors trained to perform female characters, a tradition that persists in many conservative or ritualistic settings, even as modern social norms have begun to change.

141. (C) Bhagavatamela
The character of Prahlada and his devotion to Lord Vishnu are central to the tradition of Bhagavatamela in Melattur, Tamil Nadu. The most important play in its repertoire is Prahlada Charitam, which depicts the story of the demon king Hiranyakashipu and his son Prahlada. The climax involves the manifestation of Lord Narasimha, an event that carries deep ritual significance during the annual festivals.

142. (A) Both Statement I and Statement II are correct.
Yakshagana costumes are renowned for their intricate wood carvings, which are decorated with gold foil and mirrors to create a brilliant visual effect. These include the Bhujakeerti, or shoulder epaulettes, which give the performers an imposing and superhuman presence. The makeup further distinguishes character types, using specific color bases to denote the noble or demonic nature of the figures portrayed on stage.

143. (A) The collective of singers (Gayan) and instrumentalists (Bayan) who lead the preliminary rituals in Ankia-nat.
Gayan-Bayan refers to the group of singers and percussionists who perform the introductory musical rituals in the Ankia-nat tradition of Assam. The Gayans lead the vocal invocations, while the Bayans play the Khol drums and Bhortal cymbals. This ensemble is essential for creating the auspicious and rhythmic environment necessary for the subsequent Bhaona performance, maintaining the sacred tradition established by Sankaradeva.

144. (B) Kudiattam - Use of Sanskrit and intricate Mudras
Kudiattam is defined by its use of classical Sanskrit texts and a highly sophisticated performance grammar involving intricate hand gestures, or Mudras. This ancient tradition from Kerala focuses on detailed acting and symbolic representation. Other forms like Jatra rely on melodramatic acting without masks, while Tamasha and Therukoothu are vibrant folk traditions that typically involve open-air performances and use of local languages.

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145. (B) It features entirely static performances with no dance.
Chindu Bhagavata is far from a static art form; it is characterized by vibrant makeup, elaborate costumes, and high-energy dance sequences. Native to Telangana and performed by the Madiga community, it draws its narratives from the Bhagavatam and other mythological sources. The performance involves rhythmic footwork and dramatic storytelling, serving as a significant medium for cultural expression and social assertion for the community.

146. (A) It provides a shrill, piercing melodic line that guides the mood and transitions of the play.
The Surnai is a double-reed wind instrument that is central to the soundscape of Kashmir's Bhand Jashan. Its shrill and piercing melodic line is used to signal the beginning of the performance and to guide the transitions between different scenes. The music of the Surnai helps to establish the emotional mood and provides the rhythmic cues for the actors and dancers.

147. (C) Rasalila (Swarup)
Many folk theatre forms like Bhavai, Kudiattam, and Tamasha feature characters who directly interact with the audience through comedy and social satire. However, in Rasalila, the young actors known as Swarups perform in a more ritualistic and devotional manner. They represent the divine incarnations of Krishna and Radha, and their performance is viewed as a sacred ritual rather than an interactive comedic exchange.

148. (D) Symbolic attire with coconut fronds and a large Mudi.
The costume of a Theyyam performer is highly symbolic and elaborate, designed to represent the supernatural nature of the deity. It often incorporates materials like coconut fronds, which are used to create large, flaring skirts. A defining feature is the Mudi, a massive and intricate headdress. These elements, combined with complex facial painting, transform the artist into a visually striking manifestation of the divine.

149. (C) Ankia-nat - Secular modern politics
Traditional Indian theatre forms are predominantly centered on mythological and religious themes. Forms like Therukoothu, Rasalila, and Ramalila derive their content from the Mahabharata, the life of Krishna, and the Ramayana, respectively. Ankia-nat, developed by Sankaradeva in Assam, is fundamentally a devotional form focused on Vaishnavite themes and stories from the Puranas, rather than modern secular or political satire.

150. (B) She plays the female roles and also recites verses while sounding the cymbals (Kuzhitalam).
In the Kudiattam tradition of Kerala, the Nangiar represents the female performers from the Nambiar community. Their role is multi-faceted, involving the enactment of female characters on stage. Additionally, the Nangiar is responsible for sounding the Kuzhitalam, which are small bell-metal cymbals used to maintain the rhythmic structure. They also recite Sanskrit verses that accompany the dramatic performance during the entire play.

151. (D) Nautanki
Nautanki is a popular folk theatre tradition of North India that is particularly famous for its two major styles or gharanas associated with Hathras and Kanpur. These regional variations have distinct musical and performative characteristics. Nautanki is known for its operatic singing, poetic dialogue, and powerful rhythmic accompaniment on the Nakkara drum, making it a vibrant part of the cultural landscape of Uttar Pradesh.

152. (D) Statement I is incorrect but Statement II is correct.
Mayurbhanj Chhau is a unique style of Chhau from Odisha that does not use masks, unlike the Purulia and Seraikella traditions. Because their faces are uncovered, Mayurbhanj dancers can effectively use facial expressions to supplement their vigorous and martial bodily movements. This allows for a more nuanced emotional delivery, combining the physical intensity of Chhau with the micro-expressions typical of non-masked theatrical forms.

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153. (C) A specific play or skit within the Bhand Jashan repertoire (e.g., Shikargah Pather).
In the Bhand Jashan tradition of Kashmir, the term Pather refers to a specific play or satirical skit. Each Pather focuses on a different theme, such as hunting in Shikargah Pather or the lives of various social groups. These skits utilize humor, mimicry, and music to provide social commentary, making the Bhand Jashan a diverse and episodic form of popular folk entertainment.

154. (A) Teejan Bai - Pandvani
Teejan Bai is a world-renowned exponent of the Pandvani tradition from Chhattisgarh, specifically the Kapalik style. Her performances have brought international attention to this narrative form. In contrast, Sankaradeva is associated with Ankia-nat in Assam, Asait Thakar is the founder of Gujarat's Bhavai, and Rasalila's history is tied to saints like Swami Haridas, illustrating the specific heritage of each traditional form.

155. (D) It relies heavily on subtle, understated acting and soft dialogue delivery.
Jatra is a folk theatre form from Bengal known for its highly melodramatic and loud acting style. Because it was traditionally performed in large open arenas for thousands of people, actors developed exaggerated gestures and forceful vocal delivery to reach everyone in the audience. Far from being subtle or understated, Jatra is

defined by its epic scale, intense emotions, and powerful musical accompaniment.

156. (B) Stringent social stigmas and patriarchal norms that equated female public performance with moral looseness.
The decline of female participation in many traditional folk theatre forms was primarily caused by rigid social stigmas. Historically, public performance by women was often equated with a lack of moral character in many conservative societies. These patriarchal norms led to the exclusion of women from the stage, resulting in the long-standing tradition of men performing female roles in forms like Yakshagana and Bhavai.

157. (C) Bhavai
Most of the listed forms, including Yakshagana, Kudiattam, and Therukoothu, are traditional theatre traditions native to various states in South India. Bhavai, however, is the traditional folk theatre form of Gujarat in Western India. It is characterized by its unique musical instruments like the Bhungal and its episodic skits known as Veshas, which reflect the specific cultural and linguistic heritage of the region.

158. (D) A vibrant, rhythmic sequence integral to Tamasha.
Lavani is a popular and energetic music and dance tradition that is a core component of the Tamasha theatre of Maharashtra. It is characterized by its powerful rhythm, often played on the Dholki, and its expressive, sometimes provocative, lyrics. The dance involves complex footwork and graceful movements, making it the most celebrated and commercially successful element within the broader Tamasha performance.

159. (A) Nayak - Theyyam
Many traditional Indian theatre forms are maintained by specific hereditary communities. Kudiattam is associated with the Nambiar and Chakyar communities, while Chindu Bhagavata is the tradition of the Madigas. Meiteis are the community behind Laiharaoba. However, Theyyam is performed by several specific communities in North Malabar, but the Nayaks are traditionally associated with the Bhavai theatre of Gujarat, not the Theyyam of Kerala.

160. (B) The makeup (Teppu) and facial borders (Chutti) take several hours to apply and are highly stylized to denote character types.
Kudiattam makeup is a highly elaborate and time-consuming process that can take several hours to complete. It involves stylized facial painting, known as Teppu, and the application of Chutti, which are white paper and rice-paste borders. These visual elements are used to categorize and denote different character types, ensuring that the audience can immediately identify the nature of the figures appearing on stage.

161. (B) Bhavai
The Bhungal is a fundamental musical instrument of the Bhavai folk theatre in Gujarat. It is a long, thin brass trumpet that produces a shrill and resonant sound. The Bhungal is used at the start of the performance to attract the audience and during the play to highlight dramatic entries and transitions, making it an indispensable part of the Bhavai tradition.

162. (D) Statement I is incorrect but Statement II is correct.
Most traditional folk theatre forms in India are deeply interconnected with the agricultural and religious cycles of their regions. Performances are often held to celebrate harvest festivals, such as the Chaitra Parva for Chhau, or specific temple festivals. These forms are not isolated events but are integral to the seasonal and spiritual lives of the rural communities that sustain them over many generations.

163. (C) The small bell-metal cymbals played by the Nangiar to keep rhythm.
In the Kudiattam tradition of Kerala, the Kuzhitalam refers to the small cymbals made of bell metal. These are played by the Nangiar, the female performer who also recites verses and acts on stage. The Kuzhitalam is essential for maintaining the rhythmic structure of the performance, providing the steady beat that guides both the actors and the Mizhavu drummers.

164. (D) Krishna - Often depicted with dark blue or black facial makeup and a peacock feather crown.
Traditional Indian theatre uses symbolic makeup to immediately identify iconic characters. Krishna is typically represented with dark blue or black

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facial paint and a crown adorned with a peacock feather, reflecting his classical iconography. In contrast, demonic characters like Ravana often feature aggressive colors and complex makeup, while the Vidushaka uses simpler, often comedic, designs to reflect his social role.

165. (C) It is performed entirely by professional, classically trained adult actors.
While many traditional theatre forms involve professional actors, Ramalila is often a community-driven event that includes diverse participants. A key feature, especially in traditions like the Ramnagar style, is the use of young boys as the Swarups of Rama and his brothers. These children are not necessarily professional actors but are selected for their purity, highlighting the ritual and devotional nature of the performance.

166. (B) It forces actors to use a 360-degree acting style, projecting their voice and movements in all directions.
The open-arena staging of Jatra, known as the Asar, significantly influences the acting style. Because the audience surrounds the performers on all sides, actors cannot rely on the frontal orientation typical of proscenium theatre. Instead, they must constantly move and project their voices and gestures in all directions. This creates a dynamic and immersive environment where the boundary between stage and spectator is blurred.

167. (D) Surnai (melodic instrument)
A typical Yakshagana performance is characterized by the leadership of the Bhagavata and the powerful rhythmic support of the Chande and Maddale drums. Performers wear elaborate costumes and the iconic Kirita headgear. The Surnai, however, is a double-reed wind instrument associated with Kashmiri folk theatre, not Yakshagana, which relies on the Bhagavata's singing and specific percussion for its melodic and rhythmic structure.

168. (A) To provide contemporary social critique.
Traditional folk theatre forms like Bhavai and Tamasha utilize jester characters such as the Ranglo and Songadya to bridge the gap between ancient stories and modern life. These characters have the freedom to break the narrative and interact with the audience directly. Through humor and satire, they provide sharp critiques of contemporary social issues, making the traditional performance relevant and engaging for the common people.

169. (C) Parikhanda martial arts - Nautanki
Most of the listed pairs correctly identify the relationship between performance elements and their respective forms. However, Parikhanda is an indigenous martial art involving swords and shields that is foundational to the movements of Chhau dance, not Nautanki. Nautanki is a folk theatre of North India that is characterized by operatic singing and the rhythm of the Nakkara drum, rather than martial techniques.

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170. (A) It heavily incorporates mock combat techniques, stylized gaits of birds and animals, and choreographic movements based on village chores.
Chhau is a unique dance-drama tradition that draws its movement vocabulary from diverse sources. It integrates mock combat techniques and martial training with stylized imitations of animal and bird gaits. Additionally, it incorporates movements based on daily village activities and chores. This combination creates a vigorous and physically demanding performance style that is distinct to the regions of Jharkhand, Odisha, and West Bengal.

171. (D) Tamasha
The Dholki is the primary rhythmic instrument in the Tamasha theatre of Maharashtra. It is a two-headed drum that provides the high-energy accompaniment necessary for the Lavani dances and the narrative skits. The sharp and vibrant sound of the Dholki is a defining characteristic of Tamasha, driving the pace of the entire performance and engaging the rural and urban audiences alike.

172. (A) Both Statement I and Statement II are correct.
In the traditions of Ramalila and Rasalila, the young performers known as Swarups are viewed as living embodiments of the divine. The audience does not merely watch them as actors but reveres them, often touching their feet in a gesture of devotion. This practice highlights how traditional Indian performance often collapses the distinction between theatrical representation and the actual manifestation of the deity.

173. (C) The specialized temple theatre structure in Kerala designed specifically for Kudiattam performances.
The Koothambalam or Natyagriha is a specialized architectural structure found within several major temples in Kerala. These buildings are specifically designed for the performance of Kudiattam and Chakyar Koothu. The design ensures excellent acoustics and provides a ritualistically purified space where the hereditary communities of performers can enact Sanskrit dramas as a form of sacred worship to the temple deity.

174. (D) Nautanki - Uttar Pradesh
Nautanki is the prominent folk theatre tradition of North India, particularly associated with the state of Uttar Pradesh. It is known for its operatic style and poetic meters. Other forms listed are incorrectly matched: Jatra is native to Bengal, Tamasha belongs to Maharashtra, and Bhavai is the traditional folk theatre of Gujarat, each reflecting the unique cultural identity of their respective regions.

175. (A) The form is entirely devoid of classical Carnatic music.
Bhagavatamela is a sophisticated traditional dance-drama from Tamil Nadu that is deeply rooted in classical traditions. Far from being devoid of it, the form heavily relies on classical Carnatic music and Bharatanatyam techniques to narrate Puranic stories. It is a unique synthesis where the devotional text is enacted through a refined grammar of classical music and dance, historically performed in temple courtyards.

176. (B) The influence of European allegorical drama and the need to heighten the emotional and moral resonance of the play.
The evolution of the Vivek character in modern Jatra was influenced by exposure to European theatrical traditions, particularly allegorical drama. Playwrights introduced this figure to personify the moral conscience and provide a deeper philosophical layer to the narrative. By singing songs that comment on the character's ethical dilemmas, Vivek heightens the emotional resonance and provides a moral guide for the audience.

177. (B) Bhand Jashan
Most of the listed forms, such as Chindu Bhagavata, Bhagavatamela, and Theyyam, are traditional performance arts native to South Indian states like Telangana, Tamil Nadu, and Kerala. Bhand Jashan, however, is a traditional folk theatre form from the state of Kashmir in Northern India. It is a satirical and musical tradition that reflects the distinct linguistic and cultural heritage of the Himalayan region.

178. (A) It uses robust, high-pitched operatic singing accompanied prominently by the Nakkara drum.
The musical style of Nautanki is characterized by high-pitched operatic singing that is designed to be heard in large open-air settings. This robust vocal delivery is anchored by the powerful rhythm of the Nakkara, a pair of kettledrums. The combination of poetic meters and loud, energetic accompaniment creates a dynamic and immersive soundscape that is central to the popularity of this tradition.

179. (C) Jatra - Marathi
Jatra is a traditional folk theatre form native to Bengal, and its performances are conducted in the Bengali language. The matching with Marathi is incorrect, as Marathi is the language of the Tamasha tradition in Maharashtra. Other listed pairs correctly identify Kudiattam with Sanskrit and Malayalam, Ankia-nat with the synthetic Brajavali language, and Bhavai with the Gujarati language, reflecting their regional origins.

180. (D) She acts as the ritual specialist and priestess who guides the ceremonial dances and invokes the deities.
In the Laiharaoba festival of Manipur, the Maibi is a central and revered figure. She is a traditional priestess who serves as the primary ritual specialist and dancer. The Maibis lead the ceremonial dances that enact the creation of the universe and are believed to have the ability to communicate with the ancestral deities, ensuring the spiritual well-being of the Meitei community.

181. (C) A poetic meter frequently used in the singing of Nautanki plays.
Chaubola is a specific poetic meter that is fundamental to the lyrical structure of Nautanki plays in North India. Along with other meters like Doha and Bahr-e-tavil, the Chaubola

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provides the rhythmic and melodic framework for the operatic singing. The skillful delivery of these verses by the performers is a key attraction for the audience, showcasing the literary and musical richness.

182. (D) Statement I is incorrect but Statement II is correct.
Traditional Indian folk theatre generally eschews the use of elaborate, realistic stage sets. Instead, performances typically take place on an empty stage or within an open-air arena. The creation of the scene relies entirely on the actor's body, stylized gestures, and the evocative power of the music. This minimalist approach requires the audience to use their imagination to visualize the dramatic setting.

183. (D) An indigenous martial art foundational to Chhau movements.
Parikhanda is a traditional martial art from the Bihar and Jharkhand regions that involves the use of a sword (Pari) and a shield (Khanda). This martial system is the fundamental source for the movement vocabulary of Chhau dance. The stylized gaits, jumps, and combat sequences in Chhau are all derived from the physical training and techniques of Parikhanda, giving the form its vigorous character.

184. (A) Chande - Yakshagana
The Chande is a powerful cylindrical drum that is essential to the Yakshagana tradition of Karnataka. It provides the sharp, high-pitched rhythm that accompanies the vigorous dances and dramatic entries of the characters. Other pairings like Nakkara with Tamasha or Dholki with Nautanki are incorrect, as the Nakkara belongs to Nautanki and the Dholki is central to the Tamasha tradition of Maharashtra.

185. (C) The performers are traditionally from upper-caste Brahmin communities.
Theyyam is a ritualistic performance from Kerala that is traditionally performed by specific non-Brahmin communities, such as the Vannan or Malayan groups. These artists inherit the right to represent certain deities. While it is a sacred temple ritual, its practitioners come from marginalized social groups. This highlights a unique aspect of Kerala's cultural history, where these communities serve as the divine intermediaries for society.

186. (A) They flare out dynamically during rapid spins and acrobatic leaps, enhancing the visual spectacle of the martial movements.
In Chhau dance, the traditional costume elements like the large skirt (Ghaaghar) and the sash (Patka) are designed to enhance the physical performance. During the character's rapid spins, jumps, and high-energy martial movements, these garments flare out, creating a striking visual spectacle. This kinetic use of costume emphasizes the power and grace of the dancer, adding to the overall dramatic effect.

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187. (D) Kudiattam (Mizhavu)
In several traditional forms, the lead performer holds or plays an instrument, such as the Pandvani narrator with the Tambura or the Bhavai performer with the Bhungal. However, in Kudiattam, the actors focus entirely on their intricate gestures and facial expressions. The Mizhavu drum is played by a separate musician from the Nambiar community, who sits behind the actor in a specialized wooden enclosure.

188. (B) To visually isolate the face to magnify eye and muscle movements.
Many traditional Indian theatre forms use specific makeup techniques, such as the white rice-paste border (Chutti) in Kerala. This practice serves to visually isolate the actor's face, making it the focal point of the performance. By creating this boundary, the minute movements of the eyes and facial muscles are magnified for the audience, allowing for a more intense and detailed communication of emotions.

189. (C) Vivek - Antagonist/Demon
Most of the listed characters are correctly matched with their dramatic functions. The Sutradhara is the conductor, the Bhagavata is the lead singer, and the Vidushaka is the jester. However, Vivek is not an antagonist or a demon. Instead, in the Jatra tradition, Vivek is an allegorical character representing the moral conscience who provides philosophical commentary and ethical guidance through his songs during the play.

regional expressions, forming a rich tapestry of cultural heritage. By mapping these traditions, researchers can visualize the density and diversity of theatrical activities occurring throughout the different regions of the country.

260. (A) Vital differences and shared characteristics across regions
Academic introductions to varied performative arts aim to identify both unique regional traits and common elements. By studying these forms across different areas, scholars gain a balanced perspective on what makes each tradition distinct while recognizing universal themes. This dual focus is essential for a complete understanding of how tribal, folk, and traditional forms coexist and interact today.

261. (D) Kudiattam, Yakshagana, and Bhagavatamela
In the study of Indian theatre, specific regional practices like Kudiattam, Yakshagana, and Bhagavatamela are frequently selected for comparative analysis. These forms are chosen to illustrate the intricate relationship between traditional and classical performance elements. Focusing on these three distinct styles helps researchers understand structural dynamics and variations in theatrical execution within their respective geographical and cultural contexts.

262. (B) Formalized theatrical traditions
Documenting Kudiattam is essential for gaining critical insights into the nature of formalized theatrical traditions. This specific regional practice serves as a key example for scholars studying the structural complexity of Indian drama. By examining Kudiattam, researchers can better understand how established theatrical norms are maintained and expressed within a traditional framework, distinguishing it from other regional performance styles.

263. (C) Distinct regional variations in theatrical execution
The inclusion of Bhagavatamela in academic studies reveals the specific ways theatrical execution varies by region. This form highlights how traditional and classical elements are uniquely blended in different parts of India. By observing Bhagavatamela, researchers can document the distinct stylistic choices and performance methodologies that characterize regional theatrical practices, contributing to a broader understanding of artistic diversity.

264. (D) Their roles as regional theatrical practices
When academics introduce Kudiattam, Yakshagana, and Bhagavatamela, their primary focus remains on the specific roles these forms play as regional theatrical practices. This approach ensures that the study remains grounded in the actual performance contexts of these arts. By prioritizing their regional identities, scholars can accurately evaluate how traditional theatre operates in various distinct locations across the subcontinent.

265. (A) To evaluate attributes without conflating them with other traditions
Isolating specific forms like Kudiattam, Yakshagana, and Bhagavatamela for study is crucial for accurate analysis. This method allows researchers to evaluate the unique attributes of each practice without confusing them with unrelated tribal or folk traditions. Precise categorization ensures that the distinct characteristics of regional theatre are maintained, providing a clear foundation for the study of Indian drama.

266. (B) Tamasha, Ramalila, Rasalila, and Bhavai
The specialized case study focuses on evaluating specific performative traditions, namely Tamasha, Ramalila, Rasalila, and Bhavai. These forms are analyzed to understand how traditional theatre practices function within their respective regions. By examining this specific group, scholars can build a structurally robust introduction to the regional theatrical practices that are spread across various parts of the Indian subcontinent.

267. (B) Unique regional theatrical dynamics
Examining Tamasha within an academic framework allows scholars to illustrate the unique theatrical dynamics inherent to its region. This documentation helps define the specific parameters that make Tamasha a distinct traditional form. By understanding these regional dynamics, researchers can better contextualize the variety of performative arts and their evolution within the broader landscape of traditional Indian theatre and drama.

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shares visual similarities with other regional dance-dramas and serves as a powerful medium for community expression and the preservation of Puranic legends.

199. (D) Shikargah (Hunting) - Ramalila
Traditional Indian theatre forms are associated with specific mythological repertoires. Bhagavatamela features Prahlada Charitam, Bhavai includes Jasma Odan, and Pandvani narrates the Mahabharata. However, Shikargah Pather, which depicts hunting scenes and social satire, is a specific skit within the Bhand Jashan tradition of Kashmir, not Ramalila. Ramalila is strictly focused on the events and characters of the Ramayana epic.

200. (A) It is used by the performer not only as a musical drone but dynamically as a prop (e.g., as a bow, a mace, or a flute) to aid the storytelling.
In the Pandvani tradition of Chhattisgarh, the Tambura serves a dual purpose beyond its primary function as a musical drone instrument. The lead performer, such as a Kapalik style narrator, wields the instrument dynamically as a symbolic prop. Depending on the narrative context, the Tambura is transformed through gestures to represent objects like Bhima's mace, Arjuna's bow, or Krishna's flute during performance.

201. (C) Yakshagana
Sabha Lakshana is a specific segment within a traditional Yakshagana performance that occurs after the preliminary green-room rituals. It involves a series of choreographed dances and the introduction of the various characters and musicians to the audience. This part of the performance establishes the aesthetic tone and rhythmic foundation for the main narrative, or Prasanga, that follows in the open-air arena.

202. (C) Statement I is correct but Statement II is incorrect.
Therukoothu is a high-energy street theatre form of Tamil Nadu that is often performed throughout the entire night during temple festivals. Contrary to using playback singers, the actors in Therukoothu are highly trained singers who perform their own songs live on stage. They must project their voices forcefully to be heard over the loud percussion instruments while executing vigorous and rhythmic dance movements.

203. (D) A two-headed drum from Karnataka, essential to the rhythm of Yakshagana.
The Maddale is a traditional two-headed drum that is a central component of the musical ensemble in Yakshagana. It provides the complex rhythmic support that complements the high-pitched sound of the Chande. The coordination between the Maddale player and the Bhagavata singer is essential for guiding the actors' movements and maintaining the structural integrity of the diverse rhythmic cycles.

204. (B) Kashi Naresh - Ramnagar Ramalila
The Ramalila of Ramnagar is famously associated with the historical and ongoing patronage of the Kashi Naresh, the Maharaja of Benares. This royal support has ensured the preservation of its unique multi-stage, month-long performance style. Other pairings like Sankaradeva with Kudiattam or Chaitanya with Bhavai are incorrect, as they are associated with Ankia-nat and the Jatra tradition, respectively.

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205. (B) It relies on elaborate multi-actor stage plays with massive set designs.
Pandvani is essentially a narrative art form that relies on a solo lead performer rather than a large cast or elaborate stage sets. The power of the performance comes from the narrator's vocal skill, musical accompaniment, and the symbolic use of the Tambura. Whether in the seated Vedamati or the enacted Kapalik style, it is an intimate and imaginative form of storytelling.

206. (D) Its piercing, loud brass sound signals the start of the performance and highlights dramatic moments.
The Bhungal is a long brass trumpet used in the Bhavai theatre of Gujarat to create a powerful auditory impact. Its loud and piercing sound is used to announce the beginning of the performance to the local community. During the play, the Bhungal is sounded to highlight dramatic entries, transitions, and climactic moments, serving as an essential rhythmic and melodic signal.

207. (A) Nakkara
Stringed instruments like the Tambura, Pena, and Tuntune are used in various regional theatre forms to provide drones or melodic support. The Nakkara, however, belongs to the percussion

of performance laid out in the Natya Shastra. It did not favor spontaneous improvisation; instead, every movement, gesture, and emotional expression was carefully codified. The form utilized specific stage architectures and a refined system of Rasas and Bhavas, distinguishing it from more spontaneous folk traditions.

226. (A) They flare outward dynamically during spins and leaps, enhancing the visual spectacle and energy of the martial choreography.
In Chhau dance, the "Ghaaghar" (large skirt) and "Patka" (sash) play an important visual and kinetic role during performances. As dancers execute rapid spins, jumps, and acrobatic martial movements, these costumes flare outward dramatically, creating a sense of energy, rhythm, and grandeur. This enhances the overall visual spectacle of the dance and emphasizes the power and dynamism of Chhau's martial tradition.

227. (C) Nautanki
Ritualistic performance forms like Theyyam and Laiharaoba, as well as certain temple-based rituals in Therukoothu, often involve elements of divine possession or trance. These are considered sacred acts where the performer embodies a deity. Nautanki, however, is primarily a secular and operatic form of popular entertainment. While it uses mythological themes, its performance is focused on musical storytelling rather than ritualistic trance.

228. (D) Kalyan / Mukti Mangal
In the traditional theatre of Assam, specifically Ankia-nat, the performance concludes with a special benediction or prayer known as Kalyan or Mukti Mangal. This is a song performed by the Sutradhara and the ensemble to pray for the spiritual well-being of the audience and the world. It marks the auspicious end of the devotional play, fulfilling its religious and social purpose.

229. (C) Purulia - Bhavai
The listed pairs mostly match theatre styles with their correct regional or gharana names. Nautanki has the Hathras and Kanpur gharanas, and Bhagavatamela is associated with the village of Melattur. However, Purulia is a district in West Bengal famous for its distinct style of Chhau dance, not Bhavai. Bhavai is the traditional folk theatre native to the state of Gujarat.

230. (B) The word literally translates to "street theatre" in Tamil.
Therukoothu is a traditional street theatre form native to Tamil Nadu. The name is derived from the Tamil words Theru, meaning street, and Koothu, meaning performance or play. It is a highly rhythmic and musical form that narrates mythological stories, primarily from the Mahabharata, and is performed in open-air spaces as part of communal and religious celebrations.

231. (D) Kudiattam
The Edakka is a small, hourglass-shaped drum that is highly sensitive to pressure, allowing the player to vary the pitch. In the Kudiattam tradition of Kerala, it is used to provide melodic and rhythmic accompaniment to the vocal music and the Mizhavu drum. The Edakka is considered a divine instrument and is essential for following the subtle emotional shifts in the performance.

232. (A) Both Statement I and Statement II are correct.
Traditional Indian theatre operates on a different aesthetic logic than classical Western drama. It does not strictly follow the unities of time, place, and action. Instead, narratives freely shift across different locations and time periods. This fluidity is often managed by a narrator or Sutradhara, who provides the necessary context and transitions, allowing for an epic and multifaceted storytelling experience.

233. (C) A traditional clown, minstrel, or folk entertainer who performs satirical plays.
In the cultural context of Kashmir, a Bhand is a traditional folk entertainer or minstrel. The community of Bhands is responsible for the Bhand Jashan theatre, where they perform as actors, musicians, and dancers. They are particularly famous for their skill in mimicry and satire, using their performances to critique social injustices and provide humor to the local audience.

234. (A) Vedamati - Pandvani
Vedamati is one of the two primary styles of Pandvani narration from Chhattisgarh, where the lead performer remains seated throughout

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for building the performance's energy. In ritualistic contexts like Theyyam, the repetitive beats help the performer enter a state of divine possession or trance. For dramatic forms, the drums enhance the intensity of the scene and ensure that the performance resonates across the open-air setting.

217. (C) Parikhanda
Songadya, Ranglo, and Vidushaka are all traditional character roles or jesters found in various regional Indian theatre forms. They provide comedy and social commentary. Parikhanda, however, is not a character but a traditional martial art involving a sword and shield. It is the primary source of the movement vocabulary used in the Chhau dance traditions of Jharkhand, Odisha, and Bengal.

218. (A) Melodramatic, loud, and characterized by sweeping, exaggerated gestures to reach a large surrounding audience.
Jatra is a traditional folk theatre form of Bengal characterized by an acting style that is highly melodramatic and loud. Because it was historically performed in large, open-air arenas called Asars, actors developed exaggerated gestures and forceful vocal delivery. This ensured that the performance could be experienced by thousands of spectators who surrounded the stage on all sides.

219. (D) Proscenium Arch - Traditional Therukoothu
Most traditional Indian theatre forms have specific performance spaces: Jatra uses the open Asar, Kudiattam is performed in the Koothambalam, and Theyyam takes place in shrine courtyards. However, traditional Therukoothu is a street theatre form performed in open public spaces or village intersections. The proscenium arch is a modern Western theatrical convention that is not part of the historical Therukoothu tradition.

220. (B) It involves the ritualistic re-enactment of the creation of the cosmos by the Meitei community.
Laiharaoba is a major ritualistic festival of the Meitei community in Manipur. It centers on the ceremonial re-enactment of the creation of the world and the various stages of human evolution. The performance, led by the Maibi priestesses, involves sacred dances and songs that are believed to please the ancestral deities and ensure the continued prosperity of the community and environment.

221. (C) Tamasha
The Tuntune is a traditional one-stringed musical instrument that is a defining part of the musical ensemble in Maharashtra's Tamasha. It provides a rhythmic and melodic drone that accompanies the high-energy Lavani songs. Along with the Dholki and Halgi drums, the Tuntune contributes to the unique and vibrant soundscape that characterizes this popular regional folk theatre tradition.

222. (A) Both Statement I and Statement II are correct.
In the Ramalila of Ramnagar, the Swarups are young Brahmin boys who must be below the age of puberty. Once selected and consecrated, these boys are believed to truly embody the deities they portray. For the entire duration of the month-long festival, they are revered as living gods, with even the Maharaja showing them the highest form of ritual respect.

223. (A) The indigenous, pre-Hindu animistic and ancestor-worship tradition of Manipur central to Laiharaoba.
Sanamahi is the ancestral religion and belief system of the Meitei community in Manipur, predating the arrival of Vaishnavism. It is centered on the worship of the deity Lainingthou Sanamahi and other local spirits. This belief system is the spiritual foundation for the Laiharaoba festival, where the rituals and dances are performed to honor and appease these ancient indigenous deities.

224. (B) Brajavali - Assam
Brajavali is a unique literary language created by Sankaradeva for the Ankia-nat theatre of Assam. Other pairings are incorrect: Manipravalam is a literary style associated with Kerala; Marathi is the language of Tamasha in Maharashtra; and Telugu is the language used in the Bhagavatamela of Tamil Nadu. These linguistic choices reflect the historical and regional contexts of each theatre tradition.

225. (B) It favored spontaneous, unscripted improvisation over rigid grammar.
Classical Sanskrit theatre was highly sophisticated and adhered strictly to the detailed grammar

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243. (C) The auspicious concluding benediction praying for the welfare of the audience, actors, and the world.
In the context of traditional performance, particularly in the Ankia-nat of Assam, Kalyan refers to the auspicious final prayer. It is a song of benediction performed at the end of the play to seek divine blessings for the welfare of the performers, the audience, and the entire world. This concluding ritual ensures that the devotional performance ends on a positive note.

244. (D) Draupadi Amman Cult - Therukoothu
Traditional Indian theatre forms are often linked to specific mythological themes. Therukoothu is intrinsically tied to the Draupadi Amman cult in Tamil Nadu, with performances narrating episodes from the Mahabharata. Other pairings are incorrect: Prahlada is central to Bhagavatamela; Krishna and the Gopis are the focus of Rasalila; and Laiharaoba centers on the Meitei creation myths and ancestral deities.

245. (C) It heavily relies on intricate hand mudras prescribed in the Natya Shastra.
Jatra is a popular folk theatre form from Bengal that is known for its melodramatic and vigorous acting style. While it is deeply rooted in tradition, it does not rely on the highly codified and intricate hand mudras characteristic of classical Sanskrit theatre or Kudiattam. Instead, Jatra uses expressive, sometimes exaggerated, bodily movements and vocal delivery to communicate emotions and narrative to its large audience.

246. (B) It allowed the forms to develop highly codified structures, elaborate costumes, and sustained communities of dedicated, trained artists.
Historically, royal patronage was crucial for the development of sophisticated theatre forms like Kudiattam and Bhagavatamela. This support provided the resources necessary for elaborate costumes, specialized performance spaces, and the training of hereditary communities of artists. As a result, these forms were able to maintain highly codified structures and a refined aesthetic that distinguish them as elite and ritualistic traditions.

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247. (D) Performance entirely inside a closed, air-conditioned theatre.
Traditional Ramalila, particularly in Ramnagar, is defined by its grand, multi-day, and mobile outdoor performance. It takes place over nearly a month, with the audience following the actors to various locations that represent mythological sites. The use of Swarups to play divine roles is a central ritual feature. Performing inside a modern closed theatre would be contrary to its immersive and communal traditional nature.

248. (A) They form a fluid continuum where classical forms stylize folk motifs, and folk forms draw mythological narratives from classical sources.
The relationship between tribal, folk, and classical arts in India is best understood as a fluid continuum. There is a constant exchange where classical traditions adopt and refine regional folk elements. Simultaneously, folk forms incorporate and localize the mythological themes and structures found in classical sources. This dynamic interplay ensures that all levels of performance remain interconnected, enriching the overall cultural heritage of the country.

249. (C) Nakkara - Wind
The listed musical instruments belong to different categories: the Mizhavu is percussion, the Bhungal is a wind instrument, and the Pena is a bowed string instrument. However, the Nakkara is incorrectly categorized as a wind instrument. It is actually a percussion instrument consisting of a pair of kettledrums played with sticks, providing the driving rhythm for the Nautanki theatre of North India.

250. (A) Despite modernization, forms like Yakshagana and Jatra continue to thrive by adapting to modern lighting, sound amplification, and sometimes incorporating contemporary socio-political themes.
Traditional Indian theatre forms demonstrate remarkable resilience and continuity by evolving with the times while maintaining their core aesthetic values. Modern iterations of Yakshagana and Jatra have successfully integrated technological advancements such as electric lighting and electronic sound amplification. Furthermore, these traditions remain culturally relevant by periodically updating their thematic content to address contemporary socio-political

the story. Other pairings are incorrect: Purulia is a style of Chhau, not Yakshagana; Melattur is the home of Bhagavatamela, not Jatra; and Hathras is a gharana of Nautanki, not Kudiattam. These terms represent specific regional and stylistic variations within traditions.

235. (D) It is characterized by deep, somber tragedies without any humor.
Bhavai is far from being a purely somber or tragic form. It is the quintessential satirical folk theatre of Gujarat, defined by its humor and biting social commentary. The use of the Ranglo jester character and the performance of various skits called Veshas are intended to entertain while highlighting social issues, making humor an indispensable part of its aesthetic structure.

236. (B) To match the complex tala (rhythmic cycle) played by the Chande and Maddale, creating a seamless blend of music and speech.
The highly rhythmic dialogue delivery in Yakshagana is a deliberate aesthetic choice. It is designed to synchronize with the complex tala, or rhythmic cycles, provided by the Chande and Maddale drums. This ensures that the spoken word, the singing of the Bhagavata, and the dance movements are all integrated into a single, cohesive musical and dramatic experience for the audience.

237. (D) Theyyam
Many traditional Indian theatre forms, including Yakshagana, Ankia-nat, and classical Sanskrit drama, utilize a central narrator or manager character like the Bhagavata or Sutradhara. However, Theyyam is a ritualistic performance of divine manifestation. In Theyyam, there is no separate narrator; the performer himself recites the myths during the Thottam stage before entering a trance to embody the deity directly.

238. (D) Because it seamlessly integrates literature, mime, music, dance, painting (makeup/masks), and architecture (stagecraft).
Traditional Indian theatre is considered a composite art form because it does not isolate different artistic disciplines. Instead, it creates a unified experience by combining literature, music, dance, and visual arts like symbolic makeup and costumes. Even the performance space, whether it is a Koothambalam or an open arena, is part of this holistic aesthetic, ensuring that every element contributes to the drama.

239. (A) Assam - Nakkara
The listed pairs correctly identify the primary percussion instruments of various states: Maharashtra with the Dholki, Kerala with the Mizhavu, and Karnataka with the Chande. However, the Nakkara is the central kettledrum of the Nautanki tradition in North India, particularly Uttar Pradesh. In Assam, the terracotta Khol is the primary drum used in the Ankia-nat and Bhaona traditions.

240. (B) It is a solo narrative performance related to Kudiattam, where the Chakyar acts as the Vidushaka to narrate epics with comedy.
Chakyar Koothu is a traditional solo narrative performance from Kerala, closely related to the Kudiattam tradition. The performer, who belongs to the Chakyar community, acts as the Vidushaka or jester. He narrates episodes from the epics and Puranas, using humor and sharp satire to comment on contemporary social and political issues while interacting directly with the audience in the Koothambalam.

241. (B) Tamasha
The Songadya is a vital character in the Tamasha theatre of Maharashtra, serving as the primary clown and jester. His role is to provide comedic relief and sharp social satire, often through witty exchanges with the other performers. The Songadya's ability to improvise and interact with the audience is essential for the high-energy and popular appeal that defines the Tamasha tradition.

242. (A) Both Statement I and Statement II are correct.
Yakshagana costumes utilize the Bhujakeerti, which are elaborate wooden shoulder epaulettes decorated with gold foil. These ornaments significantly enlarge the actor's silhouette, helping to create a superhuman and imposing presence on stage. This visual exaggeration is necessary for depicting heroic and demonic characters from mythology, ensuring they appear larger than life and command the attention of the large audience.

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190. (D) It translates roughly to "playlet" or "episode," such as the famous 'Jasma Odan' Vesha.
In the Bhavai tradition of Gujarat, the term Vesha refers to an individual dramatic episode or playlet. A complete performance consists of a series of these Veshas, each focusing on a specific character or social theme. Famous examples include the Jasma Odan Vesha. Each skit uses humor and satire to address contemporary social issues, making the tradition both entertaining and socially relevant.

191. (A) Jharkhand
Seraikella Chhau is one of the three major regional styles of Chhau dance-drama and is indigenous to the Seraikella region of Jharkhand. It is particularly known for its use of highly stylized masks and its graceful, yet martial, movement vocabulary. Historically supported by the local royalty, this style has maintained its unique characteristics, distinguishing it from the other Chhau traditions in West Bengal and Odisha.

192. (A) Both Statement I and Statement II are correct.
Ankia-nat is a devotional theatre form from Assam created by the saint Sankaradeva to spread Neo-Vaishnavism. The plays predominantly feature stories of Lord Krishna and Lord Rama from the Puranas and epics. Bhaona is the term used for the actual theatrical performance of these plays, which includes the participation of the Gayan-Bayan musical ensemble and follows a specific ritualistic structure.

193. (B) A terracotta two-sided drum prominently used in the Gayan-Bayan ensemble of Ankia-nat.
The Khol is a traditional terracotta drum with two heads of different sizes, primarily used in the devotional music of Assam and Bengal. In the Ankia-nat tradition, it is the central instrument played by the Bayan ensemble during the preliminary Dhemali rituals. Its unique sound provides the rhythmic foundation for the performance, accompanying the songs and dances that illustrate the Vaishnavite narratives.

194. (A) Ankia-nat - Neo-Vaishnavism of Assam
Ankia-nat is a traditional theatre form of Assam that was specifically developed by Sankaradeva as a medium to promote the Neo-Vaishnavite movement. Other pairings are incorrect: Kudiattam is a Hindu temple tradition of Kerala, not Sufi; Therukoothu is linked to the Draupadi cult in Tamil Nadu; and Pandvani is a Mahabharata-based narrative form from Chhattisgarh, illustrating how each tradition is tied to a movement.

195. (D) He is bound to speak only in pure Sanskrit.
In Kudiattam, the Vidushaka is a unique character who is not bound by the linguistic restrictions of the other actors. While the main characters speak in Sanskrit, the Vidushaka provides translations and interpretations in Malayalam. This allows him to act as a bridge for the local audience. He also has the freedom to use the local language for satirical social commentary and humor.

196. (D) The influence of the Indian independence movement and the Swadeshi socio-political climate in Bengal.
The thematic shift of Jatra from religious to secular and patriotic subjects was primarily driven by the socio-political environment of the late 19th and early 20th centuries. During the Swadeshi movement and the struggle for independence, playwrights used Jatra to mobilize the masses against colonial rule. This allowed the form to incorporate contemporary political messages while maintaining its popular appeal in the rural regions.

197. (C) Thottam (deity invocation)
A traditional Yakshagana performance includes an initial Gana to Ganesha, the comedic Gaulan scene, and the high-energy Lavani-influenced dances. However, the Thottam is a specific deity invocation song that belongs to the Theyyam tradition of North Malabar in Kerala. While both are ritualistic forms, the Thottam is the myth-recitation segment unique to the manifestation rituals of Theyyam, rather than the dramatic structure of Yakshagana.

198. (B) A vibrant theatre form of Telangana utilizing mythological narratives, historically performed by the Madiga community.
Chindu Bhagavata is a significant folk theatre tradition from the state of Telangana. It features mythological storytelling through vibrant makeup, elaborate costumes, and rhythmic dance. Historically, it has been preserved and performed by members of the Madiga community. The form

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issues, ensuring sustained engagement with modern audiences.

251. (B) Defining Tribal, Folk, Traditional, and Classical terms
Establishing clear definitions for Tribal, Folk, Traditional, and Classical categories is a central requirement for academic studies in Indian performance arts. This process allows researchers to understand the complex relationships and overlaps between different styles. Accurate terminology serves as the foundation for documenting regional practices and analyzing how artistic elements transition across various cultural and performative boundaries.

252. (A) It helps analyze how performative elements transition or overlap
Defining specific terms within Indian performance arts is a practical necessity rather than just a theoretical task. It allows researchers to examine the fluid transitions and overlaps between different performative elements. This analytical framework helps distinguish the specific attributes of various forms, enabling a clearer understanding of how regional theatrical practices evolve and interact within their cultural contexts.

253. (C) Traditional practices
Within the classification of Indian performative arts, specific practices serve as transitional links between diverse categories. Traditional forms are identified as vital bridges that connect communal expressions to highly structured Classical domains. Understanding this intermediate role is crucial for scholars documenting the development and organizational complexity of regional dance and theatre forms as they evolve across the subcontinent.

254. (D) The interrelation of the classifications
To comprehend the developmental trajectory of performance arts, scholars must look beyond isolated categories. Examining the complex connections and overlaps between Tribal, Folk, Traditional, and Classical classifications reveals how art forms evolve over time. This holistic perspective is necessary for documenting regional practices accurately and understanding the fluid nature of theatrical traditions throughout the various regions of India.

255. (C) It impacts documentation of forms across various Indian regions
Clear academic understanding of performance categories significantly influences the recording of cultural traditions. By accurately defining terms, researchers create a solid foundation for evaluating and documenting regional practices spread over various parts of India. This scholarly precision ensures that tribal, folk, and traditional theatre forms are properly categorized, preserving the integrity of diverse artistic expressions across the subcontinent.

256. (B) Examining forms spread over various regions of India
A thorough introduction to performance arts requires a broad geographic scope. Scholars must investigate various tribal, folk, and traditional forms as they appear in different parts of the subcontinent. This spatial exploration ensures that the diversity of regional practices is captured accurately, highlighting how localized traditions contribute to the overall tapestry of Indian dance and theatrical arts.

257. (D) As crucial indicators of regional identity
The presence of tribal, folk, and traditional dance forms serves a significant cultural purpose within their specific locations. These artistic expressions act as primary markers of regional identity, reflecting the unique characteristics of the areas where they are practiced. They are not isolated events but are deeply integrated into the social and geographical fabric of various Indian regions.

258. (A) The sheer variety of tribal and folk expressions
Mapping the geographical distribution of performance arts highlights the extensive diversity found across the subcontinent. Scholarly documentation focuses on recording the numerous variations of tribal and folk traditions, illustrating that these practices are far from uniform. This emphasis on variety allows for a deeper appreciation of the multiple ways cultural identities are expressed through different regional dance and theatre.

259. (C) The rich tapestry of performative traditions
The wide spatial distribution of dance and theatre forms across India creates a complex and vibrant artistic landscape. This dispersion demonstrates that traditional practices are fundamental to

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category. It consists of a pair of kettledrums played with wooden sticks, which are fundamental to the high-energy and operatic sound of the Nautanki theatre tradition in North India.

208. (B) To abstract the character, forcing the dancer to convey emotion (Bhava) entirely through body movements and kinetic energy.
In the Seraikella and Purulia styles of Chhau, the use of masks serves a specific aesthetic purpose. By concealing the dancer's facial expressions, the mask abstracts the character and requires the performer to communicate the Bhava, or emotion, entirely through the body. This forces a focus on stylized gaits, acrobatic movements, and kinetic energy, creating a unique and powerful visual language.

209. (B) Kerala - Jatra
Jatra is a traditional folk theatre form native to Bengal, not Kerala. Other pairings correctly match Maharashtra with Tamasha, Gujarat with Bhavai, and Tamil Nadu with Bhagavatamela. These forms are deeply rooted in the specific linguistic, religious, and social histories of their respective states, reflecting the diverse cultural landscape of traditional and folk performance across the Indian subcontinent.

210. (A) It is a traditional folk theatre of Kashmir characterized by comedy, mimicry, and socio-political satire, accompanied by the Surnai.
Bhand Jashan is the quintessential folk theatre of Kashmir. It is a composite art form performed by the Bhands, integrating music, dance, and satirical acting. The performance is guided by the Surnai, a double-reed wind instrument. Through its repertoire of skits, known as Patners, it uses humor and mimicry to critique social injustices and entertain the rural and urban populace.

211. (C) Uttar Pradesh
Nautanki is a popular folk theatre form that is most prevalent in the state of Uttar Pradesh. It is known for its operatic style and distinct regional gharanas based in Hathras and Kanpur. The tradition involves musical storytelling with poetic dialogue and is characterized by the powerful rhythm of the Nakkara drum, making it a mainstay of the cultural life in Northern India.

212. (D) Statement I is incorrect but Statement II is correct.
Most traditional folk theatre forms in India are community-driven and accessible events rather than elite, ticketed performances. They are typically held in open-air spaces, such as village squares or temple courtyards, and are often free for the public. These performances are deeply integrated into local religious festivals and seasonal celebrations, serving as a shared cultural experience for the entire community.

213. (C) The preliminary rituals, music, and invocations performed before the actual drama begins.
Purvaranga is a fundamental concept in traditional Indian theatre, referring to the elaborate set of preliminary rituals that occur before the main play begins. These include musical invocations, rhythmic sequences, and prayers to sanctify the stage and ensure a successful performance. The Purvaranga establishes the spiritual and aesthetic foundation for the drama, preparing both the actors and the audience.

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214. (B) Teppu - Painted facial makeup in Kudiattam
Teppu refers to the intricate and stylized facial painting used in Kudiattam to denote specific character types. This makeup is a core visual element of the tradition, along with the white rice-paste border known as Chutti. Other pairings like Mudi with Bhavai or Chutti with Nautanki are incorrect, as those elements are specifically associated with the ritual theatre traditions of Kerala.

215. (D) He performs the most vigorous acrobatic dances on stage.
In Yakshagana, the Bhagavata serves as the director, lead singer, and timekeeper, but he does not perform the vigorous dances. His role is to sit at the back of the stage and sing the verses while playing the tala. The physical acting and acrobatic dancing are performed by a separate cast of actors who interpret the Bhagavata's songs through their movements.

216. (A) To elevate the energy, induce a state of trance (especially in Theyyam), and build the dramatic intensity of the open-air performance.
The continuous and rhythmic drumming in forms like Theyyam and Yakshagana is essential

268. (A) Introduction to specialized traditional narratives
The documentation of Ramalila and Rasalila provides a vital introduction to highly specialized traditional narratives in Indian drama. These forms are studied to understand how specific stories and themes are presented through regional theatrical practices. Such analysis ensures that these traditional narratives are properly recorded and understood within the academic discourse, highlighting their significance in the cultural tapestry.

269. (C) To define the strict parameters of these traditional forms
When researchers observe Tamasha alongside Ramalila, Rasalila, and Bhavai, their goal is to establish clear and strict parameters for these traditional forms. This process involves identifying the unique characteristics and boundaries of each practice. Defining these parameters is essential for distinguishing interconnected yet distinct entities within the vast array of traditional theatre spread across the diverse Indian subcontinent.

270. (D) Contextualizing them within the framework of Indian drama
To ensure the unique identities of Ramalila and Rasalila are accurately categorized, scholars must contextualize them within the broader framework of Indian drama. This approach involves analyzing how these traditional forms relate to other performative practices. Proper contextualization allows for a more comprehensive understanding of their cultural significance and structural dynamics within the diverse regional theatrical landscape of India.

271. (C) Nautanki, Jatra, Chhau, and Laiharaoba
Documenting traditional dance and theatre requires a focused introduction to regional practices such as Nautanki, Jatra, Chhau, and Laiharaoba. These specific forms provide critical data for classifying folk and traditional performances across India. By analyzing this particular set of traditions, scholars can better understand the diverse regional theatrical practices that operate within the broader context of Indian drama.

272. (B) Classification data for folk and traditional performances
Scholarly observation of regional forms like Nautanki and Jatra generates essential data for classifying folk and traditional performances. This information helps researchers distinguish between different categories of artistic expression. By documenting specific performance characteristics, academics can accurately map the interrelation between various traditions, ensuring that the documentation of Indian dance and theatre remains precise and complete.

273. (D) A different facet of traditional theatre forms
Within academic research, the study of Jatra is significant because it reveals a different facet of traditional theatre forms. Each regional practice highlights unique performance attributes and cultural contexts. By examining Jatra, researchers expand their understanding of the various ways traditional theatre is executed, contributing to a more nuanced and comprehensive classification of regional theatrical practices in India.

274. (A) Defining interrelation between regional practices
Evaluating Chhau alongside Laiharaoba allows researchers to define the complex interrelation between distinct regional practices. This comparative analysis helps identify shared attributes and vital differences among traditional dance and theatre forms. Such documentation is necessary for understanding how these varied practices coexist and contribute to the rich diversity of performative arts spread over various regions of the country.

275. (C) It underscores the need to distinguish regional practices
The continuous documentation of forms like Nautanki, Jatra, Chhau, and Laiharaoba emphasizes the academic necessity of distinguishing among multiple regional theatrical practices. Detailed analysis of these traditions ensures that their unique identities are preserved within the study of Indian drama. This ongoing research helps solidify the definitions and boundaries of diverse folk and traditional forms found across India.

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audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

35. The term 'Ekadash Sangraha' refers to the eleven crucial topics of theatrical theory. Which of the following is an accurate definition of this concept?
(A) The eleven types of musical instruments used in drama
(B) The eleven chapters dedicated exclusively to dance movements
(C) The eleven core elements comprising the theatrical art form
(D) The eleven types of physical properties used on stage

36. Which pair accurately reflects a 'Dharmi' and its core characteristic?
(A) Lokadharmi - Use of magical and highly stylized conventions
(B) Natyadharmi - Realistic acting resembling daily life routines
(C) Natyadharmi - Focus solely on physical combat on the stage
(D) Lokadharmi - Natural behavior without excessive stylization

37. Read the following statements about the 'Ranga Pitha' and 'Ranga Shirsha':
I. Ranga Pitha is the front part of the stage.
II. Ranga Shirsha is the rear part of the stage, slightly elevated in some theater types.
III. Both are located in the Prekshagruha.
IV. They are separated from the Nepathya by two doors.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

38. All of the following are recognized Vrittis in dramatic theory EXCEPT:
(A) Bharati
(B) Laukiki
(C) Sattvati
(D) Kaisiki

39. Match List I with List II.
List I: (Vritti)
P. Kaisiki
Q. Arabhati
R. Sattvati
S. Bharati
List II: (Dominant Rasa/Theme)
1. Vira, Raudra (Boldness, Magic, Combat)
2. Shringara, Hasya (Grace, Love)
3. Adbhuta, Vira (Grandeur, Emotion, Virtue)
4. Karuna, Adbhuta (Speech-oriented, often Pathos/Wonder)
(A) P-1, Q-2, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-3, S-4

40. A playwright wishes to write a Dasarupaka featuring a fictitious plot, a merchant or Brahmin hero, and a theme revolving around worldly success and romance. Which form is defined by these elements?
(A) Prakarana
(B) Nataka
(C) Samavakara
(D) Dima

41. Which statement regarding 'Aharya Abhinaya' is INCORRECT?
(A) It includes the use of Pusta (model work).
(B) It involves the application of Alankara (ornaments).
(C) It governs the vocal intonation and pitch of the actor.
(D) It dictates Angarachana (makeup).

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42. Read the following elements of Poorvaranga:
I. Nandi
II. Utthapana
III. Parivartana
IV. Shushka Avakrishta
V. Rangadvara
Which of the above involves the formal praising of deities to remove obstacles from the performance?
(A) I
(B) II
(C) IV
(D) V

284. (A) The exact nature of these regional theatrical practices
When formulating an introduction to Pandvani, Chindu Bhagavata, and Bhand Jashan, scholars focus on defining the exact nature of these regional theatrical practices. This objective involves identifying the specific attributes and structural dynamics that characterize each form. Establishing these definitions is crucial for accurately categorizing regional practices within the broader spectrum of tribal, folk, and traditional theatre forms.

285. (C) The critical interrelation of diverse regional forms
Evaluating Bhand Jashan alongside Pandvani and Chindu Bhagavata highlights the critical interrelation of diverse regional forms. This academic observation confirms that these specific practices function as integral components of the traditional theatre landscape. Such case studies allow researchers to solidify the definitions of regional practices, ensuring a comprehensive understanding of how different forms connect and interact across regions.

286. (D) Awareness of musical instruments used in these forms
Beyond classifying regional practices, researchers must focus on the various musical instruments utilized in performative arts. This awareness is essential for understanding the structural execution of Indian dance and drama. Specific instruments often dictate how a performative practice is categorized, allowing scholars to trace the relationships between tribal, folk, and traditional forms accurately across the many diverse Indian regions.

287. (C) Understanding structural execution of dance and drama
Focusing on musical instruments is essential for understanding the structural execution of traditional dance and theatre. The way instruments integrate with a performance provides critical data about its organization and style. This analytical focus ensures a complete introduction to regional practices, as the specific sounds and rhythms often define the boundaries between different categories of Indian performative arts.

288. (B) The defining of traditional and folk forms
The process of defining traditional and folk forms is heavily reliant on instrumental awareness. Scholars use the specific musical instruments found in regional performances to help categorize and document different artistic expressions. This reliance underscores the importance of music as a primary element in identifying the unique characteristics and interrelations among various tribal, folk, and traditional categories in India.

289. (D) They often dictate the categorization of that performative practice
Specific musical instruments used in regional performances often dictate how those performative practices are categorized by scholars. The presence of certain instruments can indicate whether a form belongs to tribal, folk, or traditional domains. This impact makes instrumental awareness a fundamental component of academic research, ensuring that regional theatrical practices are accurately identified and documented across various regions.

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290. (A) Complete introduction to traditional dance and theatre
Maintaining a dedicated focus on musical instruments ensures that scholars can provide a rigorous and complete introduction to traditional dance and theatre. This comprehensive approach captures the essential auditory elements that accompany regional practices. By documenting these instruments, researchers build a more accurate picture of the diverse performative arts in India and the structural dynamics that define them.

291. (C) Awareness of costumes in tribal, folk, and traditional forms
Academic evaluation of Indian dance and drama strictly necessitates an awareness of the costumes used in tribal, folk, and traditional forms. Cataloging these specific garments is fundamental to defining performance categories and understanding regional practices. This awareness provides researchers with critical data for distinguishing between different artistic expressions as they are spread across various regions of the Indian subcontinent.

292. (A) As visual indicators distinguishing tribal from other forms
Costumes function as primary visual indicators within the study of performative arts, helping scholars distinguish tribal expressions from classical or traditional forms. By analyzing these visual elements, researchers can precisely define the boundaries between different performance categories. This analytical methodology is indispensable for understanding how regional theatrical practices maintain their unique identities through their specific visual and aesthetic choices.

293. (D) Data regarding interrelation of regional practices
Maintaining an awareness of costumes provides scholars with critical data regarding the interrelation of various regional theatrical practices. Costumes reflect the cultural and historical connections between different forms. This information is essential for documenting how traditional theatre operates and for accurately mapping the transitions and overlaps between tribal, folk, and traditional categories throughout the various regions of India.

294. (B) Central aspect of understanding theatre form operations
The documentation of costumes is a central aspect of understanding how traditional theatre forms operate within their regional contexts. Far from being a secondary concern, costume analysis is a primary methodology for scholars. It allows for a precise definition of performative boundaries, ensuring that the study of regional theatrical practices remains structurally robust and accurately reflects the diversity of arts.

295. (C) The boundaries between folk, traditional, and tribal categories
By analyzing the costumes used in various performative forms, academics can precisely define the boundaries between folk, traditional, and tribal categories. This rigorous awareness ensures that each regional practice is correctly categorized based on its visual attributes. Such detailed documentation is vital for a comprehensive understanding of Indian dance and drama and for preserving the distinct identities of regional arts.

296. (D) Awareness of make-up in regional theatrical practices
Cultivating an awareness of make-up is a primary academic objective when documenting Indian dance and drama. This focus is essential for understanding the structural importance and application of visual elements in theatre. By analyzing make-up, scholars can better define the roles of different performance categories and their spread across various regions, ensuring high accuracy in scholarly documentation and research.

297. (A) Correlation with regional practice classification
Scholarly evaluation indicates that the make-up used in performative arts directly correlates with the classification of specific regional theatrical practices. The styles and techniques of make-up application serve as vital markers for identifying different categories. This correlation is crucial for understanding the complex interrelation among tribal, folk, and traditional forms, making make-up a fundamental criterion for accurate categorization in India.

298. (B) Visual frameworks of traditional and folk performances
By maintaining a strict awareness of make-up, academics are able to decode the visual frameworks essential to traditional and folk performances. These frameworks represent the aesthetic and symbolic language of regional theatre. Decoding these elements ensures that the introduction to varied performative arts remains accurate, providing a deeper understanding of the structural dynamics that define diverse regional theatrical practices.

299. (B) Understanding interrelation among various categories
Awareness of make-up is crucial in this academic context for understanding the complex interrelation among various performative categories. By carefully defining the role of make-up, researchers can trace the connections between tribal, folk, traditional, and classical forms. This analytical approach helps reveal how different styles overlap or transition, contributing to a more nuanced documentation of regional practices across India.

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300. (A) Criterion for categorizing regional theatrical practices

The systematic study of make-up application is recognized as a fundamental criterion for defining and categorizing regional theatrical practices. By analyzing these visual elements, academics can distinguish between tribal, folk, and traditional forms with high accuracy. This analytical approach provides the necessary frameworks to decode performances, ensuring that the documentation of Indian dance and drama remains structurally robust and complete.

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CHAPTER 03

The Natyasastra

1. The concept of 'Natya' primarily refers to which of the following?
(A) Pure physical dance movements performed without a story
(B) Dramatic fusion of narrative, emotion, and aesthetic Rasa
(C) Vocal and melodic music used for theater transitions
(D) Rhythmic footwork patterns executed by lead dancers

2. Read the following statements and select the correct option.
Statement I: Nritta is completely devoid of Abhinaya and relies solely on rhythm and movement.
Statement II: Nritta involves storytelling and expression of deep emotional states.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

3. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Natyasastra is often referred to as the Natyaveda or the fifth Veda.
Reason (R): It was created by Brahma by taking elements from the four existing Vedas to make knowledge accessible to all classes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. In the context of the eleven aspects of performance (Ekadash Sangraha), 'Aatodya' specifically denotes which of the following?
(A) The four specific styles of dramatic representation
(B) The regional identities and cultural habits in drama
(C) The architectural layout of the classical playhouse
(D) The classification of musical instruments used on stage

5. Which of the following correctly pairs a Veda with the element taken from it to create the Natyaveda?
(A) Rigveda - Rasa
(B) Samaveda - Pathya
(C) Yajurveda - Abhinaya
(D) Atharvaveda - Gana

6. Read the following elements:
I. Rasa
II. Bhava
III. Abhinaya
IV. Dharmi
Which of the above are included in the Ekadash Sangraha (eleven aspects) of performance?
(A) I, II, and III only
(B) I, II, III, and IV
(C) II, III, and IV only
(D) I, III, and IV only

7. Which of the following is NOT one of the four types of Abhinaya?
(A) Angika
(B) Vachika
(C) Sattvika
(D) Laukika

8. Match List I with List II.
List I: (Pravritti)
P. Avanti
Q. Dakshinatya
R. Panchali

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S. Odramagadhi
List II: (Region)
1. Eastern regions
2. Western regions
3. Southern regions
4. Northern regions
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-4, R-3, S-2
(D) P-4, Q-1, R-2, S-3

9. An actor uses highly stylized, non-realistic gestures to depict a celestial being flying. This approach is a direct application of which concept?
(A) Lokadharmi
(B) Sattvati Vritti
(C) Natyadharmi
(D) Bharati Vritti

10. Which statement regarding 'Lokadharmi' is incorrect?
(A) It strictly avoids natural behavior and relies entirely on poetic exaggeration.
(B) It involves realistic acting imitating ordinary human behavior.
(C) It does not require artificial or complex theatrical gestures.
(D) It portrays the natural emotions of people as seen in daily life.

11. Read the following statements regarding the Dasarupakas:
I. Nataka features a well-known story and a noble hero.
II. Prakarana relies on an original, fictional story created by the playwright.
III. Bhana is a multi-act play with a large cast of characters.
IV. Prahasana is primarily a farcical or comedic play.
V. Dima involves themes of magic, battles, and celestial beings.
Which of the above statements are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

12. Which of the following best describes the 'Bharati Vritti'?
(A) A style highlighting grand physical combat and energy
(B) A verbal style of speech-based performance for male actors
(C) A graceful dance-based style primarily for female dancers
(D) An expressive style focusing strictly on Sattvika Abhinaya

13. Which of the following pairs is INCORRECTLY matched?
(A) Kaisiki Vritti - Graceful and lyrical style
(B) Sattvati Vritti - Grand and energetic emotional style
(C) Arabhati Vritti - Gentle, romantic, and comedic style
(D) Bharati Vritti - Verbal and rhetorical style

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14. Arrange the following parts of the Natyagruha (Playhouse) in order from the entrance towards the back of the stage:
I. Prekshagruha
II. Ranga Pitha
III. Ranga Shirsha
IV. Nepathya
(A) I, II, III, IV
(B) IV, III, II, I
(C) I, III, II, IV
(D) II, I, III, IV

15. The concept of 'Chitrabhinaya' is best understood as:
(A) Symbolic gestural representation of nature and abstract concepts
(B) Generic representation of basic emotions using facial gestures
(C) Exclusive use of head movements to convey simple textual meaning
(D) The creative use of colorful costumes and makeup on the stage

16. A director uses a curtain (Yavanika) to conceal the actors before their dramatic entrance. This convention demonstrates competency in managing which theatrical element?
(A) Kakshya Vibhag
(B) Nepathya Vidhi
(C) Poorvaranga
(D) Zonal Division

276. (A) Therukoothu, Theyyam, and Ankia-nat
Scholars frequently emphasize an introduction to Therukoothu, Theyyam, and Ankia-nat when categorizing the varied traditional theatre forms of India. These three practices illustrate the diverse nature of folk and traditional expressions within the subcontinent. By focusing on this specific group, researchers can critically examine the boundaries and shared characteristics of regional theatrical practices across different geographical areas.

277. (D) A specialized understanding of regional practices
Documenting Therukoothu provides researchers with a specialized understanding of regional theatrical practices. This scholarly evaluation focuses on the specific performance elements and cultural context of the form. Such detailed documentation is indispensable for maintaining an accurate classification of Indian dance and drama, ensuring that the unique attributes of each traditional practice are recognized and recorded correctly.

278. (B) It helps define regional theatre forms
The structural study of Ankia-nat contributes significantly to the academic field by helping define regional theatre forms. By analyzing its specific performative attributes, researchers can better understand the characteristics that distinguish it from other traditions. This contribution is vital for establishing a rigorous assessment of regional practices and maintaining clear boundaries between folk and traditional categories in India.

279. (C) To ensure rigorous assessment of regional practices
Pairing the observation of Theyyam with the analysis of Therukoothu and Ankia-nat ensures a rigorous academic assessment of regional theatrical practices. This comparative approach allows researchers to examine the unique parameters of each form within a broader traditional performance analysis. Such thorough evaluation is necessary to capture the vital differences and shared identities of arts spread over various regions.

280. (D) That they maintain identities while spread over regions
This specific performative grouping highlights that traditional dance and theatre forms maintain their distinct identities even as they are spread over various regions of India. Continuous evaluation of forms like Theyyam and Therukoothu confirms that geographical dispersion does not lead to homogenization. Instead, these regional practices preserve their unique characteristics, which is essential for accurate categorization and documentation.

281. (A) Pandvani, Chindu Bhagavata, and Bhand Jashan
Rigorous classification of Indian drama necessitates a dedicated introduction to regional practices such as Pandvani, Chindu Bhagavata, and Bhand Jashan. These specific forms are central to understanding the placement of tribal, folk, and traditional theatre within the academic framework. Analyzing these traditions allows researchers to define the exact nature and methodology of regional performative arts found across the subcontinent.

282. (B) Insights into regional performative methodologies
The academic study of Pandvani offers precise insights into the performative methodologies used in specific regional contexts. Researchers document these methods to understand how traditional stories are enacted and presented. This detailed analysis contributes to a deeper knowledge of regional theatrical practices, helping scholars solidify the definitions and boundaries of various dance and theatre forms in India.

283. (B) It provides a broader perspective on varied traditional forms
Incorporating Bhand Jashan into the analysis of regional theatre provides scholars with a broader perspective on the varied traditional forms spread across India. This inclusion ensures that the research captures a wide range of performative styles and methodologies. By examining diverse forms together, researchers can better understand the critical interrelation between different regional practices within the study of drama.

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(D) Aharya Abhinaya

25. Which statement correctly distinguishes 'Samanyabhinaya' from 'Chitrabhinaya'?
(A) Samanyabhinaya uses stage props, while Chitrabhinaya uses vocal pitch.
(B) Samanyabhinaya is for female actors, while Chitrabhinaya is for male actors.
(C) Samanyabhinaya synthesizes acting tools, while Chitrabhinaya mimics nature.
(D) Samanyabhinaya belongs to Lokadharmi, while Chitrabhinaya belongs to Vrittis.

26. Read the following types of Dasarupaka:
I. Vyayoga
II. Samavakara
III. Utsrishtikanka
IV. Vithi
V. Ihamriga
Which of the above generally feature a single act (Anka)?
(A) I, III, and IV only
(B) II, III, and V only
(C) I, II, and IV only
(D) III, IV, and V only

27. Identify the incorrect statement regarding 'Nritta'.
(A) It is dance without a specific thematic narrative.
(B) It does not aim to evoke a specific Rasa.
(C) It utilizes Karana and Angahara.
(D) It relies heavily on Vachika Abhinaya.

28. Which of the following incorrectly pairs the Dasarupaka with its predominant Rasa?
(A) Nataka - Shringara or Vira
(B) Dima - Shringara
(C) Prahasana - Hasya
(D) Vyayoga - Vira or Raudra

29. Arrange the following steps of the Poorvaranga in their traditional sequential order:
I. Pratyahara (Arranging instruments)
II. Asarit (Practicing basic rhythms)
III. Nandi (Benediction)
IV. Prarochana (Appealing to the audience)
(A) I, II, III, IV
(B) II, I, IV, III
(C) III, I, II, IV
(D) I, III, II, IV

30. Which option best represents the overarching objective of 'Natya'?
(A) To provide religious instruction strictly to the ascetics
(B) To entertain the masses primarily through farcical comedy
(C) To demonstrate the superiority of classical Sanskrit dialects
(D) To provide both entertainment and moral instruction for all

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31. If an actor portrays intense grief causing genuine tears and trembling, this demonstrates competency in which Abhinaya?
(A) Sattvika
(B) Angika
(C) Aharya
(D) Vachika

32. In the context of stage architecture, what is the 'Nepathya'?
(A) The audience gallery
(B) The green room or backstage area
(C) The main acting area
(D) The orchestra pit

33. Read the following statements and select the correct option.
Statement I: Pravrittis refer to the regional characteristics and cultural habits adapted for the stage.
Statement II: Pravrittis are classified into ten distinct geographical divisions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

34. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The construction of the Natyagruha specifies strict measurements and shapes.
Reason (R): This ensures acoustic perfection, allowing the subtle nuances of Vachika and subtle expressions to be experienced by the

17. Read the following statements and select the correct option.
Statement I: The Vikrishta (rectangular) type of Natyagruha is considered ideal for human performances.
Statement II: The Chaturasra (square) type of Natyagruha is the largest in size.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

18. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Poorvaranga must be performed before the actual drama begins.
Reason (R): It pacifies the presiding deities of the stage and ensures the performance is free from obstacles.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

19. In classical stage architecture, 'Mattavarani' refers to:
(A) The elevated seating gallery reserved for royalty
(B) The four colored pillars representing caste status
(C) The pillared structures flanking the main acting stage
(D) The decorative main entrance used by the audience

20. Which of the following is a correct matching of the Playhouse size and its primary designated user group?
(A) Jyeshtha (Large) - Gods
(B) Madhyama (Medium) - Gods
(C) Avara (Small) - Human beings
(D) Jyeshtha (Large) - Gods

21. Read the following musical instrument categories (Aatodyas):
I. Tata (Stringed)
II. Avanaddha (Covered/Percussion)
III. Ghana (Solid/Idiophones)
IV. Sushira (Wind)
Which combination reflects the standard classification used in classical performance?
(A) I, II, and III only
(B) I, III, and IV only
(C) I, II, III, and IV
(D) II, III, and IV only

22. In theatrical performance, an exception to realistic portrayal is the use of 'Kakshya Vibhag'. What does this stage convention primarily facilitate?
(A) The division of the audience based on social and ritual hierarchy
(B) The portrayal of multiple locations using actor movement on stage
(C) The categorization of actors according to their specialized skill level
(D) The temporal division of the dramatic text into five distinct acts

23. Match List I with List II.
List I: (Abhinaya)
P. Angika
Q. Vachika
R. Aharya
S. Sattvika
List II: (Description)
1. Costumes, makeup, and stage props
2. Involuntary states reflecting genuine emotion
3. Physical gestures and postures
4. Spoken word, intonation, and recitation
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-3, Q-4, R-1, S-2

24. A scene requires the depiction of night, a forest, and a flowing river without using painted backdrops. The actors indicate these elements through specific, stylized walking and gazing. This is a direct application of:
(A) Chitrabhinaya
(B) Samanyabhinaya
(C) Kakshya Vibhag

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43. Which of the following is the correct statement about 'Kakshya Vibhag'?
(A) It permanently divides the stage using brick wall structures.
(B) It strictly prohibits the movement of actors across the stage.
(C) It is an architectural feature of Jyeshtha style theaters only.
(D) It establishes spatial zones through movement and imagination

44. Which of the following is INCORRECTLY paired regarding the shape of the Natyagruha?
(A) Vikrishta - Rectangular
(B) Vartula - Circular
(C) Chaturasra - Square
(D) Tryasra - Triangular

45. Arrange the classification of Playhouse (Natyagruha) sizes from smallest to largest:
I. Madhyama
II. Avara (Kaniyasa)
III. Jyeshtha
(A) I, II, III
(B) II, I, III
(C) III, I, II
(D) II, III, I

46. The application of 'Aatodyas' in a performance is essential for which of the following reasons?
(A) To dictate the architectural design of the classical theatre
(B) To divide the dramatic text into several distinct acts
(C) To define the linguistic choices of the lead characters
(D) To provide music that enhances rhythmic performance quality

47. An actor demonstrates the concept of 'Samanyabhinaya'. What skill is strictly required for this competency?
(A) Synchronizing acting tools to project unified emotional truth
(B) Designing the structural layout for the dramatic stage
(C) Playing the wind instruments during musical sequences
(D) Constructing the pillared structures known as Mattavarani

48. In the structural analysis of Dasarupaka, a 'Bhana' is characterized by:
(A) A cast of numerous celestial beings fighting demons
(B) A monologue play using the imaginary conversation technique
(C) Three distinct acts featuring deception and political intrigue
(D) A tragic conclusion involving the death of the protagonist

49. Read the following statements and select the correct option.
Statement I: The dimensions of a Madhyama Vikrishta Natyagruha are 64 hastas (cubits) long and 32 hastas wide.
Statement II: This dimension is deemed ideal for optimal visibility and audibility.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

50. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Natyadharmi mode heavily utilizes Chitrabhinaya.
Reason (R): Chitrabhinaya relies on poetic and stylized gestures to represent phenomena, which aligns with Natyadharmi's departure from mundane reality.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

51. The term 'Sattvika Abhinaya' is best defined as:
(A) The physical articulation of the written script syllables
(B) The use of sattvic or pure dietary offerings on the stage
(C) Physical manifestations resulting from deep psychic states
(D) The construction of pure and unadorned

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(A) It strictly prohibits the presence of female characters.
(B) It relies on martial arts and energetic combat.
(C) It is utilized exclusively in the Dima format of Dasarupaka.
(D) A graceful style featuring romantic narratives

108. Identify the incorrect pair regarding theatrical topics and their corresponding classification in classical theory.
(A) Section 1 - Origin of Drama
(B) Section 2 - Classification of Musical Instruments
(C) Section 6 - Rasa Theory
(D) Section 2 - Construction of Playhouse

109. Arrange the hierarchy of performance modes from the most realistic to the most stylized:
I. Lokadharmi
II. Natyadharmi
III. Chitrabhinaya
(A) I, II, III
(B) III, II, I
(C) II, I, III
(D) I, III, II

110. In classical performance theory, the concept of 'Aatodya' is best categorized under which overarching theatrical element?
(A) The visual aesthetics (Aharya)
(B) The physical training of the actors (Angika)
(C) The architectural blueprints
(D) The musical and acoustic framework

111. If an actor has to portray the act of riding a chariot on a bare stage, they must possess competency in:
(A) Using specific gaits and postures for riding
(B) Building a real chariot (Pusta)
(C) Singing the relevant background song
(D) Changing their costume rapidly

112. A director strictly implements 'Kakshya Vibhag'. A character exiting one door of the Nepathya and entering another while walking around the stage signifies:
(A) A costume change malfunction
(B) Travel to a different stage location
(C) The end of the play
(D) The actor forgot their lines

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113. Read the following statements and select the correct option.
Statement I: The Natyagruha is designed with multiple pillars which divide the auditorium conceptually into spaces for different Varnas.
Statement II: The seating in the Prekshagruha is flat without any elevation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

114. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Bharati Vritti is heavily reliant on Vachika Abhinaya.
Reason (R): It is the verbal style of performance, emphasizing rhetoric, speech, and recitation over physical action.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

115. In the context of Dasarupaka, which form is a monologue play often dealing with rogues, courtesans, and humorous societal observations?
(A) Vithi
(B) Utsrishtikanka
(C) Bhana
(D) Ihamriga

116. Which pair correctly matches the Pravritti with its dominant Vritti?
(A) Avanti - Arabhati Vritti
(B) Odramagadhi - Bharati Vritti
(C) Panchali - Sattvati Vritti
(D) Dakshinatya - Kaisiki Vritti

117. Read the following elements of Poorvaranga:
I. Nandi
II. Prarochana

(D) Vithi - One act

61. Arrange the following four modes of Abhinaya in the sequence emphasized for character presentation from physical to internal:
I. Sattvika
II. Angika
III. Vachika
IV. Aharya
(A) IV, II, III, I
(B) II, III, IV, I
(C) IV, III, II, I
(D) II, IV, III, I

62. Which concept represents the most appropriate definition of 'Vrittis'?
(A) The specific metrical structures of classical Sanskrit verses
(B) The geometric floor patterns used by actors on the stage
(C) The rituals performed to worship the presiding stage deities
(D) Dramatic styles based on character actions and behavior

63. If an actor effectively differentiates between addressing a king and a servant through varied tone and pitch, they are primarily demonstrating competency in:
(A) Vachika Abhinaya
(B) Angika Abhinaya
(C) Aharya Abhinaya
(D) Chitrabhinaya

64. A performance featuring intense combat, magic, and deceit utilizes which Vritti and Dasarupaka form?
(A) Kaisiki Vritti and Nataka
(B) Arabhati Vritti and Dima
(C) Bharati Vritti and Bhana
(D) Sattvati Vritti and Prahasana

65. Read the following statements and select the correct option.
Statement I: The depiction of eating, sleeping, or killing on stage is generally restricted.
Statement II: These actions are to be suggested through Chitrabhinaya rather than performed realistically.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

66. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Nritta is a crucial element in the Poorvaranga.
Reason (R): The rhythmic abstract movements (Karana and Angahara) help to establish an aesthetic atmosphere and please the deities before the narrative begins.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

67. The term 'Dharmi' in theatrical theory is best defined as:
(A) The ritualistic religious duty performed by classical actors
(B) The specific melodic musical scale used in a dramatic scene
(C) The approach to representation, whether realistic or stylized
(D) The physical structure of the wooden or stone stage pillars

68. Which of the following is correctly paired regarding the origin of Vrittis?
(A) Sattvati - Samaveda
(B) Kaisiki - Atharvaveda
(C) Arabhati - Yajurveda
(D) Bharati - Rigveda

69. Read the following Dasarupaka types:
I. Prahasana
II. Bhana
III. Vithi
IV. Nataka
Which of the above are strictly categorized as one-act plays?
(A) II, III, and IV only
(B) I, II, and IV only
(C) I, II, and III only

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88. Adherence to the prescribed measurements of the Natyagruha ensures which specific effect?
(A) Clear audibility of Vachika Abhinaya
(B) Higher potential for ticket revenue
(C) Optical effects of magical realism
(D) Better use of electric stage lighting

89. Which statement is incorrect concerning 'Samanyabhinaya'?
(A) It involves the harmonious blending of physical, vocal, and internal expression.
(B) It deals with the general modes of conveying emotional states.
(C) It is synonymous with pure, unexpressive rhythmic dance (Nritta).
(D) It requires a high degree of integration of different acting techniques.

90. Read the following structural elements of a play:
I. Mukha (Opening)
II. Pratimukha (Progression)
III. Garbha (Development)
IV. Vimarsha (Pause)
V. Nirvahana (Conclusion)
Which of the above Sandhis (Junctures) are generally present in a 'Nataka'?
(A) I, II, III, IV, and V
(B) I, III, and V only
(C) II, III, IV, and V only
(D) I, II, and V only

91. Identify the correct statement about 'Natyagruha'.
(A) The Jyeshtha (large) theatre is recommended as the absolute best for all performances.
(B) It is meant to be completely open-air without a roof.
(C) The pillars should be placed directly in the center of the Ranga Pitha.
(D) The seating arrangement is shaped like a tiered cave to optimize acoustics.

92. Identify the incorrect pair of a Dharmi and its manifestation.
(A) Lokadharmi - Natural crying with actual tears
(B) Speaking in ordinary, unmetered prose exclusively
(C) Lokadharmi - Using a real horse on stage
(D) Natyadharmi - Suggesting crying through stylized wiping of non-existent tears

93. Arrange the following steps of architectural preparation for the Natyagruha in chronological order:
I. Selecting the land
II. Measuring the plot with a sacred string
III. Laying the foundation (Shilanyasa)
IV. Raising the pillars
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, II, IV

94. The concept of 'Ranga' broadly encompasses:
(A) Only the audience seating area
(B) The green room
(C) The script of the play
(D) The stage area where the performance takes place

95. In evaluating an actor's performance, what demonstrates mastery over 'Sattvati Vritti'?
(A) Displaying emotional strength and virtue
(B) Delivering aggressive battle speeches
(C) Performing delicate lyrical movements
(D) Using elaborate masks and costumes

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96. A dramatic performance features a prologue where the director (Sutradhara) converses with the actress (Nati). This is part of which element?
(A) Kakshya Vibhag
(B) Poorvaranga
(C) Nritta
(D) Pusta

97. Read the following statements and select the correct option.
Statement I: Aharya Abhinaya includes the specific use of colors for painting the faces of different character types.
Statement II: Divine beings and kings should be painted in dark black to show power.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

shivering, which specific aspect of performance are they executing?
(A) Lokadharmi
(B) Chitrabhinaya
(C) Kakshya Vibhag
(D) Aharya

80. A play revolving around a mythological battle featuring gods and demons, employing grand gestures and devoid of romantic elements, is categorized under which Dasarupaka form?
(A) Nataka
(B) Dima
(C) Prakarana
(D) Bhana

81. Read the following statements and select the correct option.
Statement I: Gestures for hands (Hastas) are categorized into Asamyuta (single) and Samyuta (double).
Statement II: These hand gestures are a core component of Angika Abhinaya.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

82. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Kakshya Vibhag is intrinsically linked to Parikrama (walking around).
Reason (R): Because the stage is bare of large sets, walking around the stage establishes a change of scene or zone in the audience's mind.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

83. The term 'Abhinaya' is derived from the prefix 'Abhi' and the root 'Ni'. What does it literally translate to in the context of drama?
(A) To dance in a rhythmic pattern
(B) To sing with a melodic voice
(C) To lead the play to the audience
(D) To dress in elaborate clothing

84. Which of the following is correctly paired regarding the color of the pillars in the Natyagruha representing the Varnas?
(A) Kshatriya - Yellow
(B) Vaishya - Red
(C) Shudra - White
(D) Brahmana - White

85. Read the following statements regarding dance and drama:
I. Nritta involves pure dance.
II. Nritya involves expressive dance with emotions.
III. Natya encompasses both dance and drama to tell a story.
IV. Nritta uses Vachika Abhinaya extensively.
Which of the above statements are correct?
(A) I, III, and IV only
(B) II, III, and IV only
(C) I, II, and III only
(D) I, II, III, and IV

86. Which of the following elements is generally considered an exception in standard classical drama as per theoretical rules?
(A) The depiction of a romantic scene
(B) The protagonist's death on stage
(C) The depiction of a hero's victory
(D) The depiction of comedic scenes

87. Match List I with List II.
List I: (Type of Playhouse)
P. Vikrishta Jyeshtha
Q. Vikrishta Madhyama
R. Vikrishta Avara
S. Chaturasra Madhyama
List II: (Dimension in Hastas)
1. 64 x 32
2. 108 x 54
3. 32 x 16
4. 64 x 64
(A) P-1, Q-2, R-4, S-3
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-3, R-1, S-4
(D) P-2, Q-1, R-3, S-4

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127. Which of the following best describes the 'Nepathya'?
(A) The green room or backstage area
(B) The main acting area
(C) The audience gallery
(D) The orchestra pit

128. Read the following types of stages:
I. Vikrishta (Rectangular)
II. Chaturasra (Square)
III. Tryasra (Triangular)
IV. Vartula (Circular)
V. Ayata (Oblong)
Which of the above are the three specific shapes of playhouses explicitly described in classical theory?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and V only
(D) I, III, and V only

129. Which of the following is NOT an element of 'Aharya Abhinaya'?
(A) Pusta (Props and sets)
(B) Svara (Vocal pitch)
(C) Alankara (Ornaments and garlands)
(D) Angarachana (Makeup and painting)

130. Match List I with List II.
List I: (Abhinaya)
P. Vachika
Q. Angika
R. Sattvika
S. Aharya
List II: (Key Component)
1. Sveda (Sweating), Stambha (Paralysis)
2. Kakus (Intonations), Pathya (Text)
3. Mukhaja (Facial), Cheshtakrita (Bodily movements)
4. Sanjiva (Live animals/costumes), Pusta
(A) P-2, Q-3, R-1, S-4
(B) P-3, Q-2, R-4, S-1
(C) P-2, Q-1, R-3, S-4
(D) P-1, Q-3, R-2, S-4

131. The application of different colors to characters' faces (Angarachana) in traditional drama is intended to:
(A) Protect the actors' skin from harsh lighting
(B) Mark the immediate conclusion of the performance
(C) Differentiate social and emotional states
(D) Aid in the tuning of the instruments

132. Which is the incorrect statement about 'Kakshya Vibhag'?
(A) It allows the depiction of indoor and outdoor scenes simultaneously.
(B) It depends on the actor's entry, exit, and movement to define the space.
(C) It is an imaginative convention categorized under Natyadharmi.
(D) It requires massive physical stage walls

133. Arrange the components of theatrical experience logically from the physical performance to the audience reception:
I. Abhinaya (Acting tools)
II. Bhava (Emotions portrayed)
III. Rasa (Aesthetic experience realized)
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

134. Which concept emphasizes the harmonious integration of multiple acting forms to convey a unified emotional truth?
(A) Pusta
(B) Samanyabhinaya
(C) Mattavarani
(D) Nritta

135. Competency in 'Nritta' primarily requires mastery over:
(A) Singing classical ragas
(B) Reciting long Sanskrit prose
(C) Designing complex stage lighting
(D) Executing rhythmic dance sequences

136. A director uses a 'Yavanika' (curtain) to dynamically reveal a crucial character in a stylized stance. This technique is rooted in:
(A) Nepathya vidhi
(B) Poorvaranga
(C) Stage conventions of classical drama
(D) All of the above

137. Read the following statements and select the correct option.
Statement I: Musical instruments (Aatodya) are classified into four types: Tata, Avanaddha,

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98. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Vachika Abhinaya holds a paramount place in dramatic theory.
Reason (R): The spoken word (text) is the body of the drama, and other forms of Abhinaya serve to illuminate the meaning of the words.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

99. According to the aspects of performance (Ekadash Sangraha), 'Bhava' refers to:
(A) The physical stage properties
(B) The four distinct regional styles
(C) The psychological states of actors
(D) The architectural stage divisions

100. Which pair is correctly matched regarding the elements of Poorvaranga?
(A) Nandi - Comic interlude
(B) Prarochana - The grand finale
(C) Asarit - The exit of the actors
(D) Pratyahara - Organizing instruments

101. Read the following Dasarupakas:
I. Vyayoga
II. Prahasana
III. Samavakara
IV. Nataka
Which of the above are primarily known for having a serious or heroic (Vira) sentiment?
(A) II, III, and IV only
(B) I, II, and III only
(C) I, III, and IV only
(D) I, II, III, and IV

102. What is the defining characteristic of a 'Prakarana' compared to a 'Nataka'?
(A) Prakarana uses divine heroes while Nataka uses mortals.
(B) Prakarana has an original plot while Nataka uses myths.
(C) Prakarana uses Kaisiki while Nataka uses Arabhati.
(D) Prakarana has one act while Nataka has ten acts.

103. Match List I with List II.
List I: (Term)
P. Kakshya Vibhag
Q. Nritta
R. Natyadharmi
S. Lokadharmi
List II: (Meaning)
1. Realistic representation
2. Zonal division of the stage
3. Stylized theatrical convention
4. Pure dance
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-2, Q-3, R-4, S-1
(D) P-2, Q-4, R-3, S-1

104. The failure to perform the Poorvaranga appropriately is traditionally believed to cause what effect?
(A) The play suffers from ritual obstacles
(B) The play becomes more profitable
(C) The actors gain creative freedom
(D) The audience enters the story faster

105. Which statement is incorrect regarding the classification of 'Pusta' (model work) in Aharya Abhinaya?
(A) Sandhima involves joined materials like bamboo and cloth.
(B) Vyajima involves mechanical or animated devices.
(C) Pusta refers only to vocal projection.
(D) Veshthima involves wrapping materials like wax over a frame.

106. Read the following musical aspects:
I. Swara (Notes)
II. Tala (Rhythm)
III. Laya (Tempo)
IV. Pada (Lyrics)
V. Karana (Dance posture)
Which of the above are strictly elements of 'Gana' (Music/Aatodya) rather than pure dance movement?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, and V only
(D) I, II, and III only

107. Which is the correct statement about 'Kaisiki Vritti'?

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(D) I, III, and IV only

70. All of the following are aspects of the Ekadash Sangraha (eleven theatrical elements) EXCEPT:
(A) Rasa
(B) Natyagruha
(C) Bhava
(D) Pravritti

71. Match List I with List II.
List I: (Stage Element)
P. Yavanika
Q. Ranga Shirsha
R. Mattavarani
S. Nepathya Gruha
List II: (Function)
1. Resting and dressing area for actors
2. Curtain used to conceal and reveal
3. Elevated rear acting area housing musicians
4. Protective side spaces with pillars
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-4, R-3, S-1
(D) P-2, Q-3, R-4, S-1

72. An over-emphasis on Lokadharmi at the expense of Natyadharmi in classical drama causes which of the following aesthetic effects?
(A) A loss of classical stylized flavor in favor of realism
(B) An enhancement of the poetic and suggestive nature of the play
(C) A stricter adherence to the complex rules of Chitrabhinaya
(D) An absolute rejection of Vachika Abhinaya techniques

73. Which of the following statements about the 'Mattavarani' is incorrect?
(A) It provides structural safety and aesthetic balance to the stage.
(B) There are two Mattavaranis on either side of the Ranga Pitha.
(C) It is built strictly for the seating of the royal family.
(D) It has four pillars each.

74. Read the following statements regarding the construction of a Natyagruha:
I. The ground must be cleared of bones and uneven stones.
II. A foundation laying ceremony (Shilanyasa) must be performed.
III. The pillars must be made only of stone, not wood.
IV. The shape can be square, rectangular, or triangular.
V. The roof should be designed to support acoustic resonance without echoing.
Which of the above statements are correct?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

75. A correct statement defining 'Pravritti' is:
(A) The physical gestures used by the hands
(B) The rhythmic tempo of the musical group
(C) The architectural division of the playhouse
(D) The regional classification of theater habits

76. Identify the incorrect pair regarding the type of Aatodya and its action.
(A) Tata - Plucked or bowed
(B) Ghana - Strummed with fingers
(C) Avanaddha - Struck on a membrane
(D) Sushira - Blown with air

77. Arrange the following components from the Ekadash Sangraha conceptually, from aesthetic goal to stylistic modes:
I. Rasa
II. Bhava
III. Abhinaya
IV. Vritti
(A) I, II, III, IV
(B) IV, III, II, I
(C) II, III, I, IV
(D) I, III, II, IV

78. Which option best represents 'Chitrabhinaya'?
(A) A standardized walk used for entering a house
(B) The memorization of all the dramatic dialogues
(C) The process of applying basic organic makeup
(D) Special gestures used for representing nature

79. If an actor portrays a character experiencing extreme cold through chattering teeth and

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III. Trigata
IV. Pratyahara
Which of the above are verbal (Vachika) elements as opposed to purely musical?
(A) II, III, and IV only
(B) I, III, and IV only
(C) I, II, and III only
(D) I, II, and IV only

118. Which statement is correct regarding 'Dharmis'?
(A) A single play must use either Lokadharmi or Natyadharmi exclusively.
(B) Natya relies on blending both Dharmis
(C) Lokadharmi represents divine characters, while Natyadharmi represents common people.
(D) Dharmis strictly refer to the religious rituals before a play.

119. Identify the incorrect statement regarding 'Samanyabhinaya'.
(A) It involves the portrayal of complex mental states.
(B) It requires a high degree of integration of different acting techniques.
(C) It deals with the overarching representation of characters' inner truths.
(D) It is limited only to hand gestures (Mudras) without facial expressions.

120. Arrange the Dasarupakas in general order of their number of acts, from fewest to most:
I. Bhana
II. Samavakara
III. Nataka
(A) I, II, III
(B) II, I, III
(C) I, III, II
(D) III, II, I

121. The term 'Ekadash Sangraha' literally translates to:
(A) The eleven actors
(B) The eleven chapters
(C) Collection of eleven basic elements
(D) The eleven musical notes

122. If a production utilizes elaborate mechanical props to represent demons, this demonstrates a reliance on:
(A) Vyajima Pusta (Aharya)
(B) Angika Abhinaya
(C) Sattvati Vritti
(D) Bharati Vritti

123. A case where actors deliver soliloquies (Swagata) or speak 'aside' (Apavarita) to the audience while remaining 'unheard' by other characters on stage is an application of:
(A) Lokadharmi
(B) Kakshya Vibhag
(C) Nritta
(D) Natyadharmi

124. Read the following statements and select the correct option.
Statement I: The Natyasastra prescribes that the roof of the playhouse should be flat.
Statement II: The roof should be shaped like a mountain cave (Shailaguhakara) to ensure acoustic perfection.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

125. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Arabhati Vritti is rarely used in romantic plays (Prakarana).
Reason (R): Arabhati is characterized by energetic, aggressive actions, combat, and magic, which conflict with the gentle nature of Shringara Rasa.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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126. What does 'Prarochana' refer to in theatrical practice?
(A) The structural design of the green room
(B) The physical gestures representing animals
(C) The tuning of the string instruments
(D) Director's appeal to the audience

theatrical settings

52. Which of the following pairs is correctly matched regarding the elements of 'Aharya'?
(A) Alankara - Advanced stage lighting and effects
(B) Angarachana - Coordination of the musical orchestra
(C) Sanjiva - Detailed hand stitching of the costumes
(D) Pusta - Creation of model props like hills or chariots

53. Read the following components of a playhouse:
I. Tryasra
II. Mattavarani
III. Ranga Pitha
IV. Nepathya
Which of the above are standard structural components found within a playhouse?
(A) I, II, and III only
(B) II, III, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

54. According to construction guidelines, which feature must NOT be part of a proper Natyagruha?
(A) Small windows for ventilation
(B) Echo-producing large, cavernous open roofs
(C) Walls painted with dramatic figures and motifs
(D) A stage structured like a cave to prevent wind interference

55. Match List I with List II.
List I: (Instrument Category)
P. Tata
Q. Avanaddha
R. Ghana
S. Sushira
List II: (Example)
1. Flute (Venu)
2. Cymbals (Tala)
3. Veena
4. Mridanga
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-2, R-4, S-1
(C) P-1, Q-4, R-2, S-3
(D) P-3, Q-4, R-2, S-1

56. The stylistic representation where the actor walks in a circle on stage to indicate a change of location is an application of:
(A) Parikrama in Kakshya Vibhag
(B) Poorvaranga
(C) Mattavarani
(D) Nritta

57. Which statement about the 'Pravrittis' is incorrect?
(A) They are regional variations in dress, language, and manners.
(B) Odramagadhi is an example of a Pravritti.
(C) They are solely dictated by the type of musical instruments used.
(D) Dakshinatya Pravritti is characterized by graceful dance and music.

58. Read the following statements about 'Poorvaranga':
I. It has two main parts: Antaryavanika (behind the curtain) and Bahiryavanika (outside the curtain).
II. It includes vocal and instrumental musical preludes.
III. Nandi is performed as the concluding act of the drama.
IV. Prarochana is the prologue that introduces the play to the audience.
V. It consists of exactly five steps.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, II, IV, and V

59. Which is the correct statement about the construction of the 'Ranga Pitha'?
(A) It should be constructed using iron pillars exclusively.
(B) It must always be sunken below the level of the Prekshagruha.
(C) It must be devoid of any roof covering.
(D) Its surface should be perfectly level, smooth like a mirror.

60. Identify the incorrect pair of a Dasarupaka and its structural characteristic.
(A) Samavakara - Three acts
(B) Utsrishtikanka - Ten acts
(C) Ihamriga - Four acts

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Ghana, and Sushira.
Statement II: A flute is an example of a Ghana instrument.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

138. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Sattvika Abhinaya is considered the most difficult of the four types of Abhinaya.
Reason (R): It requires the actor to experience deep, genuine internal emotion to produce involuntary physical responses like tears or trembling.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

139. In classical performance, what is the primary role of the 'Sutradhara'?
(A) He is the king who sponsors the play.
(B) He is the principal musician playing the flute.
(C) He is the antagonist of the drama.
(D) The director who leads the Poorvaranga

140. Which of the following incorrectly pairs the structural element of the playhouse with its description?
(A) Ranga Pitha - Main acting area
(B) Ranga Shirsha - The audience seating tier
(C) Prekshagruha - Auditorium
(D) Nepathya - Backstage

141. Read the following statements regarding Natya and Nritta:
I. Nritta uses rhythm and movement.
II. Natya involves narrative and Rasa.
III. Nritta is a crucial part of Aharya.
IV. Natya uses all four Abhinayas.
V. Nritta expresses specific poetic meanings.
Which of the above accurately differentiate Natya and Nritta?
(A) I, II, and III
(B) II, III, and V
(C) I, II, and IV
(D) I, IV, and V

142. Which of the following is a correct statement regarding the Dasarupaka form 'Dima'?
(A) It consists of soft, romantic narratives.
(B) It predominantly uses Kaisiki Vritti.
(C) It is a solitary monologue.
(D) It features themes of conflict and magic

143. Match List I with List II.
List I: (Dasarupaka)
P. Nataka
Q. Prahasana
R. Bhana
S. Vyayoga
List II: (Characteristic)
1. Farcical comedy
2. One-act martial play with a well-known hero
3. Heroic mythological/historical multi-act play
4. One-act monologue
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

144. The specific application of hand gestures (Mudras) to signify objects like 'a lotus blooming' is categorized under:
(A) Samanyabhinaya
(B) Chitrabhinaya
(C) Sattvika Abhinaya
(D) Vachika Abhinaya

145. Identify the incorrect statement concerning 'Vrittis'.
(A) They are intrinsically linked to the Rasas they evoke.
(B) Kaisiki Vritti is suitable for Raudra (anger) and Bhibhatsa (disgust).
(C) Bharati Vritti is dominated by dialogue.
(D) Sattvati Vritti portrays grand qualities and courage.

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146. Arrange the spatial progression of a character entering the stage, performing, and exiting:
I. Enters from Nepathya through the door
II. Crosses Ranga Shirsha
III. Performs on Ranga Pitha
IV. Exits through the door to Nepathya
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

147. 'Pravritti' refers to the adaptation of local customs for the stage. If a play depicts the elegant, graceful style of the Southern regions, it uses:
(A) Avanti Pravritti
(B) Panchali Pravritti
(C) Dakshinatya Pravritti
(D) Odramagadhi Pravritti

148. A director decides to use a 'Sanjiva' type of Aharya Abhinaya. What does this involve?
(A) Painting the actor's face entirely red
(B) Setting up the structural pillars
(C) Playing the drum
(D) Using live animals or realistic costumes

149. If a scene transitions from a palace interior to a garden simply by the actors performing a circular walk, this demonstrates the application of:
(A) Elaborate stage design
(B) Poorvaranga
(C) Kakshya Vibhag
(D) Aatodya

150. Read the following statements and select the correct option.
Statement I: Dramatic theory offers strict prescriptions for stage dimensions in cubits (Hastas).
Statement II: The standard Madhyama Natyagruha is 108 Hastas long.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

151. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Poorvaranga includes Nandi.
Reason (R): Nandi is a benedictory verse that seeks blessings to ensure the success of the play.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

152. 'Natya' as defined in classical performance theory is:
(A) An imitation of worldly states and emotions
(B) The mere imitation of a specific individual
(C) A religious ritual strictly for priests
(D) A theoretical text on musical scales

153. Which of the following incorrectly pairs the type of Natyagruha with its shape?
(A) Vikrishta - Rectangular
(B) Chaturasra - Square
(C) Ayata - Circular
(D) Tryasra - Triangular

154. Read the following elements:
I. Kaku (Intonation)
II. Swara (Pitch/Note)
III. Virama (Pause)
IV. Sveda (Sweat)
Which of the above are vital components of 'Vachika Abhinaya'?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

155. Which is a correct statement regarding 'Lokadharmi'?
(A) It strictly forbids women from acting.
(B) It requires speaking only in Sanskrit.
(C) It employs complex, symbolic hand gestures.
(D) Unembellished behavior drawn from life

156. Match List I with List II.
List I: (Vritti)
P. Bharati
Q. Sattvati

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R. Kaisiki
S. Arabhati
List II: (Description)
1. Energetic, involving combat and magic
2. Speech and dialogue dominant
3. Grand, expressive of virtue and courage
4. Graceful, charming, dance-oriented
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-3, S-1

157. To construct a Chaturasra stage, what fundamental geometric property is required?
(A) The stage must be twice as long as it is wide.
(B) It must have three distinct corners.
(C) All sides must be equal in length
(D) The seating must be in a perfect circle.

158. The integration of 'Aatodyas' into a Natya performance is intended to provide rhythmic and melodic support for:
(A) The masking of actors' dialogue
(B) The architectural stability of the stage
(C) The replacement of Angika Abhinaya
(D) Enhancing Rasa and emotional depth

159. Which statement is incorrect regarding the 'Dasarupaka'?
(A) All ten forms must strictly contain ten acts.
(B) It categorizes classical plays into ten distinct types.
(C) Nataka and Prakarana are considered major developed forms.
(D) Prahasana is a comedic form within this classification.

160. Arrange the sequence of the creation of the Natyaveda according to traditional accounts:
I. Brahma extracted elements from the four Vedas.
II. Gods requested an audio-visual entertainment (Kridaniyaka).
III. Bharata and his sons were taught the Natyaveda.
IV. Shiva and Parvati contributed Tandava and Lasya.
(A) II, I, III, IV
(B) I, II, IV, III
(C) II, I, IV, III
(D) I, III, II, IV

161. 'Sattvika Abhinaya' strictly requires:
(A) Memorization of dialogues
(B) Concentrated internal emotional involvement
(C) Applying organic makeup
(D) Wearing white clothing

162. An actor uses a stylized gait, looking downward and covering his face with his hands to signify walking in a heavy rainstorm on a bare stage. This is an example of:
(A) Chitrabhinaya
(B) Lokadharmi
(C) Pusta
(D) Aatodya

163. A play consisting of a single act where an actor converses with imaginary characters using the 'Akashabhashita' convention is known as:
(A) Dima
(B) Nataka
(C) Bhana
(D) Samavakara

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164. Read the following statements and select the correct option.
Statement I: The Mattavarani is built alongside the Ranga Pitha and should have four pillars.
Statement II: The floor of the Mattavarani must be equal in height to the Ranga Pitha.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

165. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Detailed conventions exist for 'Kakshya Vibhag' (zonal division).
Reason (R): Because classical stages used highly realistic and massive sets, it was necessary to divide them physically with walls.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

S. Aharya
List II: (Source Material)
1. The script and language
2. Deep emotional immersion
3. External decorative materials
4. The actor's physical body
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-1, Q-2, R-4, S-3
(D) P-2, Q-3, R-1, S-4

226. Failing to adhere to acoustic guidelines in the Natyagruha shape causes:
(A) Distortion of vocal notes and intonation patterns
(B) The immediate collapse of the building
(C) Complete darkness on stage
(D) An inability to use Aharya Abhinaya

227. Identify the incorrect statement regarding the 'Nandi'.
(A) It involves a blessing or benediction.
(B) It is a core part of the Poorvaranga.
(C) It is performed strictly after the play has ended.
(D) It invokes deities for a successful performance.

228. Arrange the architectural parts of a Natyagruha vertically, from the foundation upwards:
I. Foundation (Shilanyasa)
II. Pillars (Stambha)
III. Roof
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

229. In performance theory, how many types of Dharmi are there?
(A) One
(B) Three
(C) Two
(D) Four

230. A performance portraying an ordinary villager eating food with natural movements employs:
(A) Natyadharmi
(B) Lokadharmi
(C) Chitrabhinaya
(D) Nritta

231. Competency in 'Chitrabhinaya' is best demonstrated by an actor who can:
(A) Memorize ten pages of dialogue perfectly
(B) Play the flute and the drum simultaneously
(C) Build an intricate stage prop
(D) Suggest nature through stylized gestural codes

232. Actors changing zones on stage without a change in physical scenery signifies:
(A) Kakshya Vibhag
(B) Aatodya
(C) Pusta
(D) Poorvaranga

233. Read the following statements and select the correct option.
Statement I: The Kaisiki Vritti, known for grace and charm, relies heavily on female performers.
Statement II: Historical performance guidelines allow women to perform on stage.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

234. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The role of 'Pravrittis' is to standardize a single language and costume for all characters.
Reason (R): Dramatic theory aims to account for regional diversity in theatrical experience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

235. The concept of 'Natya' encompasses all of the following EXCEPT:
(A) It portrays the emotional states of the world.
(B) It involves music and dance.
(C) It relies on narrative and Abhinaya.
(D) Abstract art form completely devoid of

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(C) Representing a mountain using a hand gesture (Mudra)
(D) Walking in a circle to denote crossing a forest

177. A director relies on the rhythmic syllables of a percussion instrument (Avanaddha) to accompany an actor's energetic walk. This reflects competency in blending:
(A) Aharya and Pusta
(B) Angika Abhinaya and Aatodya
(C) Vachika Abhinaya and Kakshya Vibhag
(D) Sattvati Vritti and Lokadharmi

178. A play with four acts, focusing on a fictional love story between a Brahmin and a courtesan and emphasizing the Kaisiki Vritti, is classified as which Dasarupaka?
(A) Prakarana
(B) Nataka
(C) Dima
(D) Vyayoga

179. Read the following statements and select the correct option.
Statement I: The doors to the Nepathya should be placed in the Ranga Pitha.
Statement II: The doors connect the Nepathya directly to the Ranga Shirsha.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

180. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In classical drama, characters speak different languages or dialects.
Reason (R): This linguistic variation is a part of Vachika Abhinaya and reflects the social status and regional identity (Pravritti) of the characters.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

181. 'Prekshagruha' is the designated area for:
(A) The actors to rest
(B) The musicians to sit
(C) The audience to sit and watch
(D) The storage of stage props

182. Which of the following correctly pairs a Vritti with its origin Veda?
(A) Bharati - Atharvaveda
(B) Kaisiki - Samaveda
(C) Sattvati - Yajurveda
(D) Arabhati - Atharvaveda

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183. Read the following instrument types:
I. Tata (Strings)
II. Avanaddha (Drums)
III. Ghana (Cymbals)
IV. Sushira (Flutes)
Which of the above are required to provide 'Tala' (rhythmic cycle) in a classical performance?
(A) I and IV only
(B) I, II, and III only
(C) I, II, III, and IV
(D) II and III only

184. Identify the incorrect statement about 'Poorvaranga'.
(A) It strictly occurs after the main play is finished.
(B) It involves the worship of the Jarjara (sacred staff).
(C) It includes musical warm-ups behind the curtain.
(D) It includes the Nandi verse.

185. Match List I with List II.
List I: (Concept)
P. Samanyabhinaya
Q. Chitrabhinaya
R. Kakshya Vibhag
S. Nritta
List II: (Description)
1. Abstract rhythm and movement
2. General harmony of body, speech, and mind in acting
3. Special stylized gestures for objects/nature
4. Spatial division of the stage
(A) P-3, Q-2, R-1, S-4

(C) A is true but R is false.
(D) A is false but R is true.

166. In the classification of performance elements (Ekadash Sangraha), 'Rasa' refers to:
(A) The physical gestures
(B) The aesthetic flavor felt by the audience
(C) The musical instruments
(D) The stage curtain

167. Which of the following accurately describes 'Natyadharmi'?
(A) It strictly replicates exact everyday life.
(B) It completely avoids dance and music.
(C) It is an architectural style of building stages.
(D) Stylized gestures and theatrical embellishment

168. Read the following elements:
I. Nandi
II. Prarochana
III. Ranga Pitha
IV. Asarit
V. Utthapana
Which of the above are sub-divisions or rituals of the 'Poorvaranga'?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

169. Identify the correct pairing of the Dasarupaka form and its typical subject matter.
(A) Nataka - Heroic/Mythological, 5-10 acts
(B) Bhana - Epic wars involving deities
(C) Prahasana - Farcical situations, hypocrisy of society
(D) Dima - A solitary monologue about daily life

170. Which is NOT a correct statement about 'Nritta'?
(A) It tells complex stories through facial expressions
(B) It incorporates abstract body movements.
(C) It is vital to the performance of Poorvaranga.
(D) It relies on Laya (tempo) and Tala (rhythm).

171. Match List I with List II.
List I: (Aharya Component)
P. Sandhima Pusta
Q. Vyajima Pusta
R. Alankara
S. Angarachana
List II: (Example)
1. Mechanical birds
2. Necklaces and armbands
3. Model of a hill made of bamboo/cloth
4. Painting the face green or red
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-2, R-1, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-2, S-4

172. The strict acoustic demands of classical drama led to the recommendation of:
(A) Huge, open-air stadiums
(B) Medium, cave-shaped playhouses
(C) Performances entirely in pantomime
(D) Circular stages entirely surrounded by water

173. Which statement incorrectly defines an aspect of 'Angika Abhinaya'?
(A) It includes the use of Hastas (hand gestures).
(B) It involves Mukhaja (facial expressions).
(C) It includes psychological responses like sweating and trembling (Sattvika).
(D) It involves Postures and Gaits (Charis and Mandalas).

174. Arrange the general progression of creating a character visually and physically before entering the stage:
I. Applying Angarachana (makeup)
II. Wearing Alankara and Costumes (Aharya)
III. Assuming the designated Chari/posture (Angika)
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

175. The term 'Ekadash' in 'Ekadash Sangraha' literally means:
(A) Eleven
(B) Ten
(C) Twelve
(D) Eight

176. Which of the following is an example of 'Lokadharmi' acting?
(A) Speaking in metrical Sanskrit verse
(B) A woman acting naturally without stylization

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Nepathya
(D) It is the roof of the playhouse.

196. Identify the incorrect pairing of Dasarupaka and its primary characteristic.
(A) Nataka - Heroic/Mythological, 5-10 acts
(B) Prakarana - Fictional, 5-10 acts
(C) Bhana - Monologue, 1 act
(D) Prahasana - Comedy, multiple heroes, 10 acts

197. Read the following elements:
I. Lokadharmi
II. Natyadharmi
III. Aharya
IV. Vachika
Which of the above relate to the 'modes' or 'styles' of representation (realistic vs. stylized)?
(A) III and IV only
(B) I, II, and III only
(C) I and II only
(D) II and IV only

198. Which of the following correctly describes 'Angarachana'?
(A) The carving of the stage pillars
(B) The application of paint and makeup on the actor
(C) The rhythmic footwork in Nritta
(D) The tuning of stringed instruments

199. Match List I with List II.
List I: (Pravritti)
P. Avanti
Q. Dakshinatya
R. Panchali
S. Odramagadhi
List II: (Geographical Association)
1. South India
2. West India (Ujjain region)
3. East India (Bengal/Odisha)
4. North/North-West India
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-2, Q-1, R-4, S-3

200. The concept of 'Chitrabhinaya' allows which of the following effects?
(A) Minimalist stage by suggesting complex phenomena
(B) It necessitates the building of realistic wooden sets.
(C) It eliminates the need for Vachika Abhinaya completely.
(D) It strictly reduces the performance to a monologue.

201. Which statement is correct regarding the 'Mattavarani'?
(A) It is an area designed to hold elephants on stage.
(B) It is synonymous with the Nepathya.
(C) Flanks the Ranga Pitha for structural balance
(D) It is only built in the Avara (small) playhouses.

202. Arrange the following playhouse shapes in the order they are generally presented in classical theory:
I. Vikrishta (Rectangular)
II. Chaturasra (Square)
III. Tryasra (Triangular)
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

203. 'Nritta' is distinct from 'Natya' primarily because:
(A) Nritta utilizes extensive dialogue.
(B) Nritta requires a 10-act structure.
(C) Nritta is only performed by the Sutradhara.
(D) Purely abstract rhythm without narrative meaning

204. When an actor's performance is highly poetic and uses symbolic hand gestures for words, they are leaning into:
(A) Lokadharmi
(B) Natyadharmi
(C) Nepathya
(D) Yavanika

205. A single-act play depicting a heroic skirmish that lasts for one day and features primarily male characters is classified as which Dasarupaka?
(A) Nataka
(B) Prakarana
(C) Vyayoga
(D) Vithi

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(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-1, Q-4, R-3, S-2

186. The concept of 'Pravritti' in drama ensures that the play:
(A) Matches local dress and speech for relatability
(B) Alienates the audience by using foreign customs
(C) Confuses the audience by mixing all languages equally
(D) Maintains complete silence on stage

187. Which of the following is correct regarding 'Natyagruha' acoustics?
(A) Windows should be very large to let in wind.
(B) The walls should be made of echoing metal.
(C) The stage must be perfectly flat with no elevated sections.
(D) Interior should be cave-like to preserve the voice

188. Arrange the following elements as they contribute to a performance, from text to aesthetic goal:
I. Vachika (The scripted word/speech)
II. Angika & Sattvika (The physical/emotional enactment)
III. Bhava (The generated emotional state)
IV. Rasa (The audience's aesthetic experience)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

189. 'Aatodya' in classical theatre does NOT include:
(A) Veena
(B) Mridanga
(C) Dialogue delivery
(D) Flute

190. If an actor portrays a divine character, the performance should largely lean towards:
(A) Lokadharmi
(B) Avara Natyagruha
(C) Nirvahana Sandhi
(D) Natyadharmi

191. A director successfully executing 'Kakshya Vibhag' demonstrates competency in:
(A) Using actor movement to manipulate spatial perception
(B) Building large physical sets for every scene
(C) Eliminating the need for lighting
(D) Playing the Avanaddha instruments

192. A case requires an actor to represent a lion without a costume. The actor uses specific facial expressions, stance, and gait. This relies on:
(A) Aharya
(B) Chitrabhinaya and Angika
(C) Kakshya Vibhag
(D) Vachika

193. Read the following statements and select the correct option.
Statement I: 'Samavakara' is a type of Dasarupaka that typically deals with gods and demons and spans three acts.
Statement II: 'Samavakara' relies entirely on romantic and comedic situations.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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194. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The construction of the Natyagruha is a sacred act.
Reason (R): Elaborate rituals, such as Shilanyasa (laying the foundation), are prescribed to appease deities and protect the playhouse.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

195. Which of the following accurately describes the 'Ranga Shirsha'?
(A) It is the main entrance for the audience.
(B) It is the exact center of the audience seating.
(C) Rear stage area located in front of the

II. Removal of the Yavanika
III. Bahiryavanika (Outside the curtain) routines
(A) I, II, III
(B) II, I, III
(C) I, III, II
(D) III, II, I

216. The concept of 'Natya' strictly depends on:
(A) Rasa generated through narrative and Abhinaya
(B) A purely musical concert
(C) Rhythmic acrobatics without meaning
(D) Only female performers

217. Effective use of 'Aharya Abhinaya' demonstrates competency in:
(A) Modulating the actors' vocal pitch
(B) Choreographing complex footwork
(C) Designing costumes, makeup, and stage props
(D) Writing the script

218. An actor using involuntary responses like sweating and shedding actual tears to convey fear is relying on:
(A) Sattvika Abhinaya
(B) Angika Abhinaya
(C) Vachika Abhinaya
(D) Aharya Abhinaya

219. Read the following statements and select the correct option.
Statement I: The 'Jyeshtha' (large) playhouse is considered ideal for human drama.
Statement II: The 'Madhyama' (medium) playhouse is ideal because it allows subtle expressions to be perceived easily.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

220. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Dasarupakas are categorized based on Plot (Vastu), Hero (Neta), and Sentiment (Rasa).
Reason (R): These three elements determine the structure, style, and theme of the ten dramatic forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

221. 'Aatodya' instruments are categorized into:
(A) Two types
(B) Three types
(C) Four types
(D) Five types

222. Which of the following incorrectly describes an aspect of 'Angika Abhinaya'?
(A) Hastas (Hand gestures)
(B) Charis (Leg movements)
(C) Mandalas (Combined postures)
(D) Kakus (Vocal intonations)

223. Read the following Dasarupakas:
I. Nataka
II. Prakarana
III. Samavakara
IV. Dima
V. Ihamriga
Which two forms are the primary types that typically span 5 to 10 acts?
(A) I and II
(B) I and III
(C) II and IV
(D) I and V

224. Which is the correct statement about 'Sattvati Vritti'?
(A) It is rich in physical grace and romantic dialogue.
(B) Style focused on grand and virtuous qualities
(C) It is essentially a farcical style.
(D) It relies entirely on stringed instruments.

225. Match List I with List II.
List I: (Abhinaya)
P. Vachika
Q. Angika
R. Sattvika

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206. Read the following statements and select the correct option.
Statement I: The duties and placement of the musicians on the stage are explicitly outlined.
Statement II: The musicians generally sit in the Prekshagruha amongst the audience.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

207. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Poorvaranga is an optional part of a performance.
Reason (R): It only contains musical warm-ups which can be skipped if the actors are prepared.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

208. The term 'Sanjiva' in Aharya Abhinaya refers to:
(A) Painting realistic backdrops
(B) Using live animals or realistic costumes on stage
(C) The lighting design
(D) The vocal projection of the actor

209. Which of the following incorrectly describes a Vritti?
(A) Bharati - Verbal
(B) Arabhati - Quiet/Meditative
(C) Sattvati - Grand/Expressive
(D) Kaisiki - Graceful/Romantic

210. Read the following elements:
I. Sandhima
II. Vyajima
III. Veshthima
IV. Kakshya
Which of the above are classifications of 'Pusta' (model work)?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

211. Which is the correct statement about 'Samanyabhinaya'?
(A) It applies only to the villain characters.
(B) It deals strictly with geographical regionalisms.
(C) SynthesizedActing tools to project unified states
(D) It is an architectural feature of the Tryasra stage.

212. Match List I with List II.
List I: (Element of Performance)
P. Abhinaya
Q. Dharmi
R. Vritti
S. Pravritti
List II: (Brief Meaning)
1. Regional tendency or local usage
2. Modes of acting (Realistic/Stylized)
3. Tools of expression (Physical, Vocal, etc.)
4. Styles of performance based on action and Rasa
(A) P-2, Q-3, R-1, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-1, Q-4, R-3, S-2
(D) P-3, Q-2, R-4, S-1

213. The convention of 'Kakshya Vibhag' dictates that if an actor walks across the stage (Parikrama):
(A) The physical stage has physically rotated.
(B) The actor has demonstrated Nritta.
(C) The character has moved to a new zone or location
(D) The play has concluded.

214. Which statement about the 'Prekshagruha' is correct?
(A) It should have seating arranged in flat rows.
(B) Stepped seating for improved audience visibility
(C) It is exclusively reserved for the king.
(D) It must be located behind the Nepathya.

215. Arrange the elements of Poorvaranga according to their appearance relative to the stage curtain (Yavanika):
I. Antaryavanika (Behind the curtain) routines

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meaning

236. Which of the following incorrectly pairs an instrument with its classification?
(A) Veena - Tata
(B) Cymbals - Sushira
(C) Mridanga - Avanaddha
(D) Flute - Sushira

237. Read the following areas:
I. Prekshagruha
II. Ranga Pitha
III. Ranga Shirsha
IV. Nepathya
V. Mattavarani
Which of the above areas is entirely hidden from the audience's view?
(A) III
(B) I
(C) IV
(D) V

238. Which is the correct statement about 'Bhana'?
(A) It features spectacular battles and celestial beings.
(B) It strictly prohibits comedic elements.
(C) It must have at least ten acts.
(D) One-act monologue using imaginary dialogue

239. Match List I with List II.
List I: (Theatrical Component)
P. Kakshya Vibhag
Q. Pusta
R. Alankara
S. Angarachana
List II: (Description)
1. Floral garlands, jewelry, and costumes
2. Stage props and models (hills, chariots)
3. Zonal division of the stage
4. Facial and body painting
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-3, R-1, S-4

240. The aesthetic goal of integrating music, dance, and acting in a classical drama is:
(A) The physical exhaustion of the actors
(B) The evocation of 'Rasa' in the audience
(C) A display of the playwright's vocabulary
(D) The rapid conclusion of the play

241. Identify the incorrect statement regarding 'Sattvika Abhinaya'.
(A) It involves physical manifestations like goosebumps (Romancha).
(B) Requires no genuine internal emotional involvement
(C) It includes Stambha (paralysis or stunned stillness).
(D) It is considered a pure and difficult form of acting.

242. Arrange the following types of Abhinaya in the sequence they are generally perceived by the audience, from external to internal:
I. Aharya
II. Angika
III. Vachika
IV. Sattvika
(A) I, II, III, IV
(B) II, III, IV, I
(C) IV, III, II, I
(D) I, III, II, IV

243. A play featuring a well-known historical hero and spanning 5 to 10 acts is defined as:
(A) Prakarana
(B) Dima
(C) Nataka
(D) Prahasana

244. A performance using abstract bodily movements synced to rhythm, with no dialogue or emotional storytelling, is an execution of:
(A) Natya
(B) Samanyabhinaya
(C) Vachika
(D) Pure rhythmic movement known as Nritta

245. Navigating 'Kakshya Vibhag' requires an actor to master:
(A) Playing the Veena
(B) Constructing the Nepathya
(C) Stage walking and circling known as Parikrama
(D) Reciting the Nandi

246. A detailed musical prelude followed by the director praising deities and introducing the plot constitutes the:

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258. In the provided source, what is the role associated with "Aatodyas"?
(A) Providing musical accompaniments for the play
(B) Establishing the regional identities of characters
(C) Dictating the expressive styles of the performance
(D) Categorizing the modes of visual presentation

259. What did the directorial team ensure by systematically applying the ekadash sangraha?
(A) That the performance relied solely on abstract dance elements
(B) That actors avoided utilizing expressive techniques on stage
(C) That the production was a codified discipline, not random
(D) That the narrative arc was entirely improvised by the lead actors

260. What consequence did the directors associate with omitting a structural component of the ekadash sangraha?
(A) It would severely compromise the integrity of the representation
(B) It would lead to an over-reliance on the textual dialogue
(C) It would result in the stage being geographically unbounded
(D) It would enhance the naturalistic reality of the actors' performance

Direction : Please read the following source carefully.

An intensive theatrical residency focused on the detailed classification of acting techniques as prescribed in the Natyasastra, specifically exploring the application of Samanya and Chitrabhinayas. The practitioners engaged in a scene study where the fundamental challenge was to appropriately transition between general and highly specialized forms of expression. Initially, the actors utilized Samanya Abhinaya, employing harmonious combinations of bodily movements, vocal delivery, and subtle emotional indicators to depict everyday narrative sequences. This provided the baseline dramatic communication required for the scene. However, when the narrative demanded the depiction of complex, abstract concepts—such as changing seasons, celestial phenomena, or invisible emotional landscapes—the performers shifted to Chitrabhinaya. The academic observers noted that Chitrabhinaya functioned as a specialized, pictorial form of acting, utilizing highly codified gestures and spatial relationships to make the invisible visible. The case study demonstrated that the classification into general (Samanya) and pictorial (Chitra) expressions allows performers to navigate varying degrees of narrative abstraction. This dual framework enables classical theatre to represent both the tangible realities of human interaction and the poetic, imaginative dimensions of the dramatic text.

Based on the above source, attempt the following five questions.

261. What was the primary focus of the theatrical residency described in the passage?
(A) The architectural dimensions of classical performance spaces
(B) The musical classification of stringed and percussion instruments
(C) The categorization of the ten major types of classical plays
(D) The application of Samanya and Chitrabhinayas in acting

262. How did actors utilize Samanya Abhinaya in the scene study?
(A) To depict abstract concepts like shifting celestial or planetary phenomena
(B) To portray everyday narrative sequences via harmony
(C) To perform entirely non-representational rhythmic pure dance
(D) To tune the instrumental accompaniments before the performance

263. When did the narrative demand the performers to shift to Chitrabhinaya?
(A) When depicting everyday domestic interactions among characters
(B) When the actors needed to perform vocal warm-up exercises
(C) When requiring the portrayal of complex, abstract concepts
(D) When the director wanted to introduce random artistic choices

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252. According to the source, what is the main focus of Nritta?
(A) Showcasing pure, abstract dance with rhythmic movements
(B) Engaging in extensive dialogue and dramatic speech
(C) Depicting complex human experiences through mimesis
(D) Conveying a specific storyline to the observing audience

253. What do actors engaging in Natya use to depict human experiences?
(A) Abstract temporal rhythm and spatial geometry
(B) Purely instrumental music without physical movement
(C) Dialogue and mimetic gestures tailored to the narrative
(D) Non-representational body postures lacking any storyline

254. Why is recognizing the boundary between Natya and Nritta described as crucial?
(A) To dictate the specific architectural design of a traditional playhouse
(B) It ensures the correct tuning of musical instruments on stage
(C) It determines the regional localization of the performers
(D) To interpret classical performance structures accurately

255. Which of the following best summarizes the difference between the two concepts as observed by researchers?
(A) Natya emphasizes temporal rhythm, while Nritta focuses on speech
(B) Natya avoids emotional communication, while Nritta relies on it heavily
(C) Natya integrates narrative arcs, while Nritta emphasizes formal beauty
(D) Natya uses abstract postures, while Nritta uses mimetic dialogue

Direction : Please read the following source carefully.

During the reconstruction of a classical Sanskrit play, the directorial team strictly adhered to the structural framework provided by the chapters relating to the eleven aspects, known collectively as the ekadash sangraha in the Natyasastra. The production served as a practical case study for academic observers to witness how these foundational elements govern every facet of a performance. The researchers meticulously categorized the implementation of these eleven components, noting that they function as the essential vocabulary of classical theatre. The study revealed how the integration of elements such as expressive techniques (Abhinayas), modes of presentation (Dharmis), expressive styles (Vrittis), regional identities (Pravrittis), and musical accompaniments (Aatodyas) creates a unified theatrical experience. By systematically applying the ekadash sangraha, the directors ensured that the performance was not a random assembly of artistic choices, but a highly codified discipline. The directorial team emphasized that omitting even one of these structural components would severely compromise the integrity of the classical representation. Consequently, the ekadash sangraha stands as the definitive theoretical blueprint, ensuring that both the narrative and aesthetic dimensions of the production achieve their intended impact on the audience.

Based on the above source, attempt the following five questions.

256. What does the term "ekadash sangraha" refer to in the context of the source?
(A) The physical architecture of a rectangular playhouse
(B) The eleven foundational aspects governing a performance
(C) The preliminary rituals conducted behind the curtain
(D) The abstract rhythmic dance lacking any specific storyline

257. According to the researchers, how do the eleven components function within classical theatre?
(A) As an optional set of rules for contemporary adaptations
(B) As regional dialects used exclusively in specific provinces
(C) As purely architectural guidelines for building the performance stage
(D) As the essential vocabulary of classical performance

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(C) With the physical construction of the playhouse pillars
(D) With the actors utilizing generalized pictorial gestures

293. What occurred immediately after the curtain was removed during the preliminaries?
(A) The actors began depicting an everyday domestic interaction
(B) The audience was instructed to depart the performance space
(C) The director categorized the entire play script into a single-act comedy format
(D) Ritualistic dances and musical invocations

294. What psychological function does the Poorvarangavidhi serve for the audience?
(A) It causes them to focus entirely on the architectural dimensions of the stage
(B) It shifts their state to a heightened aesthetic reality
(C) It provides them with an understanding of abstract non-representational dance
(D) It restricts their artistic imagination by grounding them in relatable, everyday realism

295. What was the purpose of the specific rhythmic sequences led by the stage manager?
(A) To evaluate the structural integrity of the theatrical playhouse
(B) To determine the dominant stylistic tone of the romantic acts
(C) To consecrate the performance space and appease presiding deities
(D) To dictate the spatial boundaries without changing the sets

Direction : Please read the following source carefully.

In an experimental staging of a classical text, the directorial team decided to forgo elaborate physical sets, relying entirely on the stage conventions outlined in the Natyasastra, with a specific focus on Kakshya Vibhag. This academic case study explored how spatial imagination can replace material scenography through codified zonal divisions. The stage was physically bare, yet the performers established distinct geographical and structural locations simply by utilizing specific movement patterns and spatial boundaries. By crossing an imaginary line on the stage floor, a character transitioned from a palace interior to a dense forest, an action clearly understood by the audience through the strict application of Kakshya Vibhag. The researchers observed that this zonal division technique allows for immense narrative fluidity, enabling multiple simultaneous locations and rapid scene changes without any disruption to the dramatic pacing. The study concluded that such stage conventions are vital cognitive tools, transforming an empty performance area into a multidimensional universe. This reliance on spatial zoning demonstrates the sophisticated abstract thinking inherent in classical Indian theatrical methodologies.

Based on the above source, attempt the following five questions.

296. What specific stage convention did the directorial team rely on to replace physical sets?
(A) Dasarupakas
(B) Ekadash Sangraha
(C) Poorvarangavidhi
(D) Kakshya Vibhag

297. How did performers establish distinct geographical locations on the bare stage?
(A) By utilizing specific movement patterns and spatial boundaries
(B) By bringing in elaborate material scenography between scenes
(C) By changing the acoustic properties of the musical instruments
(D) By performing the preliminary rituals designed for the deities

298. In the provided example, what action indicated a transition from a palace to a forest?
(A) Changing the structural pillars of the rectangular playhouse
(B) Crossing an imaginary line established on the stage floor
(C) Utilizing realistic everyday behavior known as Lokadharmi
(D) Adapting linguistic nuances native to a specific regional identity

299. According to the researchers, what narrative advantage does the zonal division technique offer?
(A) It permanently limits the story to a single,

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264. How did academic observers define the function of Chitrabhinaya?
(A) As a baseline dramatic communication for ordinary events
(B) As a complex structural guideline for building the entire theatrical performance space
(C) As a method exclusively reserved for changing regional languages
(D) As a pictorial form of acting to make the invisible visible

265. What does the dual framework of Samanya and Chitrabhinayas enable classical theatre to represent?
(A) Both tangible human interactions and poetic dimensions
(B) Only the invisible emotional landscapes found within the dramatic text
(C) Purely the acoustic environment of the performance stage
(D) Exclusively the formal beauty and temporal rhythm of dance

Direction : Please read the following source carefully.

In a university production aimed at exploring classical staging methodologies, the director faced crucial decisions regarding the application of Dharmis, or modes of presentation, as detailed in the Natyasastra. The production was structured as a comparative case study to illustrate the dichotomy and synergy between naturalistic and stylized theatrical behaviors. For scenes depicting commonplace domestic interactions, the actors were instructed to adopt Lokadharmi, characterized by realistic, unadulterated everyday behavior that mirrors ordinary human life without artificial embellishment. The scholars observing the rehearsal noted how this mode grounds the play in recognizable reality. Conversely, for sequences involving divine interventions and elevated poetic monologues, the director strictly implemented Natyadharmi. This mode introduced highly stylized, graceful, and codified movements that deliberately departed from realism to achieve a heightened aesthetic experience. The academic analysis concluded that the strategic alternation between these two Dharmis is essential for maintaining dramatic rhythm. By navigating between the relatable realism of the ordinary and the stylized elegance of the theatrical, the production successfully captured the dualistic approach to reality and imagination prescribed in the foundational text.

Based on the above source, attempt the following five questions.

266. In the context of the source, what do Dharmis refer to?
(A) The regional characteristics and dialects of the stage characters
(B) Modes of presentation involving naturalistic behavior
(C) The musical instruments used to accentuate emotional states
(D) The specific architectural structural dimensions of the rectangular playhouse

267. How is Lokadharmi characterized in the production?
(A) By highly stylized and graceful codified movements
(B) By realistic, unadulterated everyday behavior mimicking ordinary life
(C) By the specialized portrayal of changing seasons and celestial bodies
(D) By the pure, non-representational rhythmic dance patterns

268. Under what circumstances did the director strictly implement Natyadharmi?
(A) For divine interventions and poetic monologues
(B) For scenes depicting commonplace domestic interactions and family life
(C) For tuning the stage instruments before the curtain rises
(D) For representing the geographical boundaries of the stage

269. What is the primary purpose of deliberately departing from realism in Natyadharmi?
(A) To mirror the everyday life of ordinary human beings
(B) To reduce the dramatic rhythm of the theatrical piece
(C) To achieve a heightened aesthetic experience
(D) To eliminate the need for any expressive acting techniques

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270. Why is the strategic alternation between Lokadharmi and Natyadharmi considered essential?
(A) It dictates the specific physical dimensions of the core stage area
(B) It ensures that the play uses only ten types of dramatic narratives
(C) It categorizes the diverse musical instruments into four distinct types
(D) It maintains dramatic rhythm by navigating realism and stylized elegance

Direction : Please read the following source carefully.

A national theatre festival presented a unique opportunity for researchers to document the application of Vrittis and Pravrittis in a pan-Indian classical drama production. The theatrical company, aiming to synthesize diverse cultural expressions, carefully studied the Natyasastra's guidelines on expressive styles and regional localizations. The scholars noted that the director utilized specific Vrittis to dictate the dominant stylistic tone of different acts, seamlessly transitioning from a graceful, delicate style for romantic interludes to a highly energetic, forceful style for conflict-driven scenes. Simultaneously, the production heavily relied on the concept of Pravrittis to establish the regional identity of various characters and settings. The actors adapted their costumes, linguistic nuances, and specific behavioral traits to represent distinct geographical zones as codified in the text. This case study illustrated how the theoretical interplay between the overarching stylistic modes (Vrittis) and the specific regional characteristics (Pravrittis) creates a richly textured performance. The academic observation affirmed that mastering these classifications allows theatrical practitioners to present universally understood dramatic styles while honoring intricate regional identities on a single unified stage.

Based on the above source, attempt the following five questions.

271. What did the application of Vrittis dictate in the classical drama production?
(A) The physical division of the stage into imaginative zones
(B) The specific acoustic properties of the musical instruments
(C) The overarching dominant stylistic tone of different acts
(D) The preliminary rituals required before the play commenced

272. How did the director use Vrittis for conflict-driven scenes?
(A) By transitioning to a graceful, delicate expressive style
(B) By adopting a highly energetic, forceful expressive style
(C) By implementing realistic, unadulterated everyday behaviors
(D) By removing all codified movements from the performance

273. What is the primary function of Pravrittis as observed by the researchers?
(A) To represent the abstract geometry of rhythmic pure dance
(B) To consecrate the entire stage space through specific ritual rhythmic sequences
(C) To ensure the play adheres strictly to a single-act structure
(D) To establish regional character and setting identities

274. Which elements did the actors adapt to accurately portray Pravrittis?
(A) Costumes, linguistic nuances, and specific behavioral traits
(B) The tempo of the preliminary rituals and stage tuning
(C) The physical placement of pillars in the playhouse construction
(D) The transition between everyday realism and poetic stylized acting

275. According to the academic observation, what does mastering Vrittis and Pravrittis allow practitioners to achieve?
(A) Replacing all material scenography and physical sets with pure spatial imagination
(B) Classifying narratives based strictly on the number of acts
(C) Presenting universal styles while honoring regional identities
(D) Shifting the audience's psychological state during the preliminaries

Direction : Please read the following source

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carefully.

During the reconstruction of a classical Sanskrit drama, a specialized musicological team was tasked with orchestrating the acoustic environment strictly according to the chapters detailing Aatodyas in the Natyasastra. The academic endeavor served as a practical demonstration of how instrumental music is classified and integrated into traditional theatre. The researchers documented the meticulous selection of instruments, which were categorized into four distinct types based on their acoustic properties: stringed, covered/percussion, solid, and hollow/wind instruments. The case study revealed that the application of Aatodyas was not merely for background ornamentation, but was structurally vital to the dramatic progression. Specific instrumental categories were deployed to accentuate particular emotional states, accompany rhythmic dance sequences, and signify entrances or exits of major characters. The scholars observed that the precise classification of these instruments allowed the orchestration team to create a highly codified auditory landscape that perfectly mirrored the visual and narrative elements of the play. This rigorous application of Aatodyas demonstrated how classical Indian dramaturgy treats musical accompaniment as a fundamental, systematic pillar of the overall theatrical architecture.

Based on the above source, attempt the following five questions.

276. In the context of the Natyasastra, what does the term "Aatodyas" govern?
(A) The classification and integration of instrumental music
(B) The ten specific structural formats of dramatic plays
(C) The physical zoning of the stage for imaginary locations
(D) The stylized graceful movements used in poetic scenes

277. On what basis were the instruments categorized into four distinct types?
(A) Their specific geographical region and cultural point of historical origin
(B) Their visual aesthetic appeal on the theatrical stage
(C) Their ability to replace verbal dialogue entirely
(D) Their acoustic properties and sound production method

278. Which of the following is NOT mentioned as a distinct type of instrument in the source?
(A) Stringed
(B) Electronic
(C) Hollow/wind
(D) Solid

279. According to the case study, what was one functional purpose of deploying specific instrumental categories?
(A) To dictate the spatial boundaries of the bare stage
(B) To provide purely random background ornamentation
(C) To signify the entrances or exits of major characters
(D) To shift the acting style from generalized to pictorial

280. How does classical Indian dramaturgy treat musical accompaniment according to the source?
(A) As an optional stylistic embellishment largely disconnected from the core narrative
(B) As a substitute for realistic everyday behavior on stage
(C) As an element exclusively reserved for preliminary rituals
(D) As a fundamental pillar of theatrical architecture

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Direction : Please read the following source carefully.

A dramatic literature seminar utilized a newly translated anthology of classical scripts to analyze the structural diversity of the Dasarupakas, the ten major types of plays defined in the Natyasastra. The scholars engaged in a comparative case study, examining how different narratives dictate the selection of a specific dramatic form. The analysis highlighted that the Dasarupakas are not merely thematic variations, but possess rigorous structural rules regarding the number of acts, the nature of the protagonist, and the dominant emotional sentiment. For instance, a script detailing the epic victories of a mythological king was classified strictly within one specific

majestic format, demanding multiple acts and a heroic tone. In stark contrast, a satirical script focusing on the hypocrisies of society was categorized under a single-act comedic format with distinct character archetypes. The researchers concluded that the framework of the Dasarupakas provides a comprehensive taxonomy for theatrical composition. By adhering to the specific structural and thematic constraints of these ten classifications, playwrights ensure that the narrative scale and the emotional impact perfectly align with classical dramaturgical expectations.

Based on the above source, attempt the following five questions.

281. What does the term "Dasarupakas" represent in the text?
(A) Ten major play types defined by structural rules
(B) The preliminary ritual ceremonies used for consecrating the entire theatrical stage
(C) The specialized pictorial gestures used for abstract concepts
(D) The regional localizations embedded in character behavior

282. According to the analysis, the Dasarupakas possess rigorous structural rules regarding which of the following?
(A) The acoustic categorization of stringed and percussion instruments
(B) The number of acts, nature of protagonist, and dominant sentiment
(C) The precise construction materials used for the playhouse pillars
(D) The physical division of the performance area into imaginary zones

283. How was the script detailing the epic victories of a mythological king classified?
(A) As a single-act comedic script format targeting the deep hypocrisies of society
(B) As a majestic format with multiple acts and heroic tone
(C) As a highly energetic regional dance lacking any narrative
(D) As a non-representational display of pure aesthetic rhythm

284. What dictates the selection of a specific dramatic form in the Dasarupakas framework?
(A) The varying narratives and their respective scales
(B) The availability of specific musical instruments
(C) The dimensions of the constructed playhouse
(D) The random improvisations of the performing troupe

285. What is the ultimate benefit of playwrights adhering to the constraints of the ten classifications?
(A) They can perform the entire drama without any reliance on instrumental musical accompaniment
(B) They eliminate the need for preliminary stage consecration rituals
(C) They align narrative scale and impact with expectations
(D) They prevent the actors from using realistic, everyday behaviors

Direction : Please read the following source carefully.

An architectural research group undertook a project to digitally model a traditional Natyagruha, focusing on the strict guidelines regarding construction, types, and different elements detailed in the Natyasastra. The case study aimed to understand how spatial design actively influences theatrical acoustics and audience perception. The researchers meticulously programmed the digital model based on the three primary shapes of the playhouse—rectangular, square, and triangular—along with their respective size variations (large, medium, and small). Particular attention was devoted to the Ranga, the core performance area, examining its precise dimensions and structural elements such as the stage floor, pillars, and decorative motifs. The simulation revealed that the medium-sized rectangular Natyagruha offered the most optimal acoustic environment for the clear transmission of dialogue and subtle vocal expressions. Furthermore, the study demonstrated how the strategic placement of structural elements within the Ranga governed the movement patterns of the actors and the sightlines of the spectators. This architectural analysis confirmed that the

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construction of the playhouse is a highly scientific endeavor, designed to maximize both the aesthetic and auditory experience.

Based on the above source, attempt the following five questions.

286. What are the three primary shapes of the Natyagruha mentioned in the passage?
(A) Circular, oval, and pentagonal
(B) Semicircular, linear, and hexagonal
(C) Cylindrical, spherical, and cubic
(D) Rectangular, square, and triangular

287. What does the term "Ranga" refer to in the architectural research project?
(A) The preliminary musical invocation before the play
(B) The overarching stylistic tone of the narrative
(C) The core performance area of the playhouse
(D) The ten distinct classifications of dramatic scripts

288. According to the simulation, which playhouse variation provided the most optimal acoustic environment?
(A) The large-sized, traditionally constructed triangular playhouse
(B) The medium-sized rectangular house
(C) The small-sized square playhouse
(D) The large-sized circular playhouse

289. What did the strategic placement of structural elements within the Ranga govern?
(A) The dominant emotional sentiment and primary narrative mood of the dramatic text
(B) The transition between everyday realism and stylized behavior
(C) The chronological sequence of the preliminary stage rituals
(D) The actor movement patterns and spectator sightlines

290. How did the architectural analysis characterize the construction of the playhouse?
(A) As a scientific effort maximizing aesthetic experience
(B) As an entirely random, improvised, and uncodified artistic construction process
(C) As a framework purely dictated by the regional dialects of the actors
(D) As an abstract conceptualization devoid of physical dimensions

Direction : Please read the following source carefully.

Before the commencement of a highly anticipated classical drama festival, academic observers closely documented the execution of the Poorvarangavidhi by the performing troupe. This case study focused on the rigid sequence of preliminary rituals and stage practices mandated by the Natyasastra before the actual narrative of the play begins. The researchers noted that these preliminaries were not mere warm-up exercises, but served profound spiritual, aesthetic, and practical functions. The process began behind the curtain with the precise tuning of musical instruments and vocal exercises, establishing the foundational acoustic environment. Once the curtain was removed, the stage manager led a series of ritualistic dances, musical invocations, and specific rhythmic sequences designed to consecrate the performance space and appease presiding deities. The academic analysis highlighted that the Poorvarangavidhi acts as a crucial transitional phase, gradually shifting the audience's psychological state from the mundane world into the heightened aesthetic reality of the drama. The rigorous adherence to these preliminary procedures underscored their indispensable role in ensuring the overall success and sanctity of the theatrical event.

Based on the above source, attempt the following five questions.

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291. What is the main focus of the Poorvarangavidhi observed by the academics?
(A) The structural design of the core performance area
(B) The strict categorization of the ten major play types
(C) Preliminary rituals and stage practices
(D) The specific geographical zoning and spatial division of the bare stage floor

292. How did the preliminary process begin behind the curtain?
(A) With the precise tuning of musical instruments and vocal exercises
(B) With the dramatic delivery of the protagonist's opening monologue

(A) Nirvahana Sandhi
(B) Poorvarangavidhi
(C) Kakshya Vibhag
(D) Ekadash Sangraha

247. Read the following statements and select the correct option.
Statement I: Standard performance theory recommends real weapons and chariots on stage.
Statement II: Lightweight models (Pusta) made of bamboo or cloth are recommended to ensure actors are not exhausted.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

248. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 'Ranga Pitha' must be smooth and level.
Reason (R): A smooth surface is essential for actors to execute complex footwork and dance movements safely.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

249. In dramatic performance, 'Pravritti' represents:
(A) The four musical instruments used in the orchestra.
(B) The four pillars of the playhouse.
(C) Four fundamental regional theatrical identities
(D) The four types of acting.

250. The fundamental distinction between 'Lokadharmi' and 'Natyadharmi' is:
(A) The level of stylization and theatrical convention
(B) The gender of the actors
(C) The geographical location of the performance
(D) The time of day the play is performed

Direction : Please read the following source carefully.

In a recent academic workshop analyzing the foundational principles of the Natyasastra, scholars examined a performance to distinguish between the core concepts of Natya and Nritta. The demonstration showcased how Natya functions as a comprehensive dramatic representation, heavily relying on narrative, emotional communication, and theatrical elements to convey a specific storyline to the audience. The actors engaged in dialogue and mimetic gestures to depict complex human experiences. In contrast, the subsequent segment of the workshop focused entirely on Nritta, which was presented as pure, abstract dance. The performers executed rhythmic movements and intricate body postures that did not attempt to narrate a story or convey specific dramatic emotions. Researchers documented that while Natya encompasses the holistic theatrical experience integrating speech, acting, and narrative arc, Nritta emphasizes formal beauty, temporal rhythm, and spatial geometry. The case study highlighted that recognizing the boundary between narrative-driven theatricality and non-representational rhythmic movement is crucial for interpreting classical performance structures accurately. This distinction remains a central pillar in understanding how the Natyasastra conceptualizes the varied dimensions of stage presentation and movement arts, providing a precise framework for both dramatic storytelling and aesthetic kinetic expression.

Based on the above source, attempt the following five questions.

251. How does the passage primarily characterize Natya?
(A) A purely abstract and non-representational classical dance form
(B) A comprehensive dramatic representation using narrative
(C) A musical accompaniment used for tuning instruments
(D) A spatial geometry exercise devoid of any human emotion

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unchangeable geographical location
(B) It enables multiple simultaneous locations and rapid scene changes smoothly
(C) It eliminates the necessity for actors to learn expressive acting techniques
(D) It dictates the strict classification of the play into a multi-act format

300. What does the reliance on Kakshya Vibhag demonstrate about classical Indian theatrical methodologies?
(A) Their inherent sophistication in abstract thinking and cognitive tools
(B) Their dependency on highly elaborate physical stage decorations
(C) Their inability to present narratives requiring more than one location
(D) Their focus solely on architectural acoustics over dramatic storytelling

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space and appease the deities to ensure a smooth show. By performing these rituals, including music and benediction, the troupe seeks to remove potential obstacles and create a auspicious atmosphere, making the reason a direct explanation for the mandatory practice.

19. (C) The pillared structures flanking the main acting stage
Mattavarani refers to the two pillared structures located on either side of the main acting stage, or Ranga Pitha. These side stages provide structural stability and aesthetic balance to the theatre. Traditionally, each Mattavarani is supported by four pillars and elevated to the same height as the main stage, contributing to the overall architectural integrity of the classical performance space.

20. (D) Jyeshtha (Large) - Gods
Classical architecture categorizes playhouses into three sizes based on their intended performers. The large Jyeshtha size is designated for performances involving divine beings and gods, as it accommodates grand spectacles. The medium Madhyama size is considered best for humans, ensuring clear visibility and sound. Smaller sizes are reserved for other groups, making the association between the large theatre and gods the correct match.

21. (C) I, II, III, and IV
The classification of musical instruments, known as Aatodya, is divided into four fundamental groups. Tata includes stringed instruments, Avanaddha covers percussion or drum-like instruments, Ghana consists of solid idiophones like cymbals, and Sushira comprises wind instruments. All four categories are essential for a complete classical orchestra, providing the melodic and rhythmic foundation required for the dancers and actors during the performance.

22. (B) The portrayal of multiple locations using actor movement on stage
Kakshya Vibhag is a theatrical convention that establishes different spatial zones or locations on a bare stage through the movement of the actors. By walking around the stage, a process known as Parikrama, actors signify transitions between places like a forest and a palace. This stylized approach eliminates the need for physical sets, relying instead on the audience's imagination and choreography.

23. (D) P-3, Q-4, R-1, S-2
Abhinaya is the art of expression, divided into four types. Angika refers to physical movements of the body. Vachika involves the spoken word and vocal intonation. Aharya encompasses external elements such as costumes, makeup, and props. Sattvika consists of involuntary physical responses stemming from deep internal emotions. Correctly matching these components is fundamental to understanding how an actor communicates a character's state.

24. (A) Chitrabhinaya
Chitrabhinaya is a specialized form of representation used to depict environmental elements and abstract concepts through stylized movements and gazes. When actors indicate the presence of a forest, a river, or the night without using physical sets, they are applying these specific gestural codes. This technique allows the performer to paint a vivid mental picture for the audience using only their body.

25. (C) Samanyabhinaya synthesizes acting tools, while Chitrabhinaya mimics nature.
Samanyabhinaya refers to the harmonious integration of physical, vocal, and internal acting tools to project a unified emotional truth. In contrast, Chitrabhinaya focuses on the specialized use of gestures to represent specific external objects, natural phenomena, or abstract ideas. While the former focuses on the actor's internal synthesis, the latter provides a vocabulary for depicting the world surrounding the character.

26. (A) I, III, and IV only
Among the ten dramatic forms, several are structured as single-act plays. Vyayoga features martial themes in one act, Utsrishtikanka focuses on pathos in one act, and Vithi is a single-act comedy. Samavakara and Ihamriga generally feature three and four acts respectively. Therefore, only the first, third, and fourth forms mentioned are characterized by their compact, single-act structure in classical theory.

27. (D) It relies heavily on Vachika Abhinaya.
Nritta is defined as pure dance that focuses on rhythm, tempo, and abstract body movements

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or characters, it follows the Natyadharmi mode. This theatrical approach moves beyond the imitation of daily life, using symbolic movements to suggest phenomena like flying or celestial presence. It prioritizes poetic beauty and dramatic imagination over the literal portrayal of mundane reality observed in common human interactions.

10. (A) It strictly avoids natural behavior and relies entirely on poetic exaggeration.
Lokadharmi is characterized by the realistic imitation of ordinary human behavior as observed in daily life. It involves natural acting, speech, and movements without excessive theatrical embellishment or stylized gestures. Claiming that it avoids natural behavior is incorrect because its primary purpose is to reflect the common habits and emotional reactions of people in a simple and direct manner.

11. (D) I, II, IV, and V
Nataka features famous stories and noble heroes, while Prakarana involves original fictional plots. Prahasana is dedicated to farcical comedy, and Dima focuses on combat and celestial themes. However, Bhana is incorrectly described as a multi-act play; it is actually a single-act monologue where a character converses with imaginary figures. Therefore, the statements regarding the other four forms are accurate.

12. (B) A verbal style of speech-based performance for male actors
Bharati Vritti is the verbal mode of performance that emphasizes the use of speech, rhetoric, and recitation. It is primarily associated with male actors and the Sanskrit language, focusing on the power of the spoken word rather than physical action or graceful dance. This style is often used in the prologues of plays to introduce the plot to the audience.

13. (C) Arabhati Vritti - Gentle, romantic, and comedic style
Arabhati Vritti is defined by bold, energetic actions, physical combat, magic, and grand displays of power. It is not associated with gentle or romantic themes. Those qualities belong to the Kaisiki Vritti, which focuses on grace and love. In contrast, the verbal Bharati style and the virtuous Sattvati style are correctly described, highlighting the mismatch in the description of Arabhati.

14. (A) I, II, III, IV
The classical playhouse layout follows a logical progression from the audience area to the backstage. The Prekshagruha is the auditorium where viewers sit. Moving forward, the Ranga Pitha is the front stage area for acting, followed by the Ranga Shirsha at the rear. Finally, the Nepathya is the green room situated at the very back behind the stage doors.

15. (A) Symbolic gestural representation of nature and abstract concepts
Chitrabhinaya involves the use of specialized, stylized gestures to depict elements of nature, seasons, and abstract ideas that are difficult to portray realistically on stage. It allows actors to represent phenomena like sunlight, darkness, or moving water through specific body movements and gazes. This technique is a subset of the stylized theatrical mode, enhancing the poetic quality of the performance.

16. (B) Nepathya Vidhi
Nepathya Vidhi refers to the management of the green room and the conventions surrounding the entrance and exit of actors. The use of the Yavanika, or curtain, to hide and then reveal actors is a key part of this process. It helps maintain the dramatic illusion and manages the transition between the backstage area and the active performance space on the stage.

17. (C) Statement I is correct but Statement II is incorrect
The rectangular Vikrishta playhouse, specifically the medium size, is recommended as the ideal structure for human performances due to its optimal acoustics. While the square Chaturasra is a recognized shape, it is not the largest; the large rectangular Jyeshtha theatre holds that title. Therefore, the assertion regarding the rectangular shape is accurate, but the claim about the square size is false.

18. (A) Both A and R are true and R is the correct explanation of A.
Poorvaranga is the preliminary ritual sequence performed before the main drama starts. Its primary function is to sanctify the performance

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ANSWERS

1. (B) Dramatic fusion of narrative, emotion, and aesthetic Rasa
Natya represents the highest form of dramatic art, combining storytelling with dance and music. It focuses on portraying worldly emotional states to evoke a specific aesthetic experience known as Rasa. Unlike pure dance, it integrates narrative elements and expressive acting, making it a comprehensive theatrical representation that serves both as entertainment and moral instruction.

2. (C) Statement I is correct but Statement II is incorrect
Nritta is defined as pure dance focusing on rhythmic patterns and physical grace without any narrative or emotional storytelling. It explicitly lacks Abhinaya, which is the art of expression. Conversely, storytelling and emotional expression belong to the categories of Nritya and Natya, making the second claim regarding Nritta's involvement in deep emotional states factually inaccurate.

3. (A) Both A and R are true and R is the correct explanation of A.
Brahma created the Natyasastra as a fifth Veda to provide knowledge and entertainment accessible to all social classes, including those restricted from the first four Vedas. By extracting the pathya from Rigveda, song from Samaveda, abhinaya from Yajurveda, and rasa from Atharvaveda, he synthesized a comprehensive manual that justifies its status as the Natyaveda.

4. (D) The classification of musical instruments used on stage
Within the framework of the eleven performance aspects known as Ekadash Sangraha, Aatodya refers specifically to the musical instruments used in the orchestra. These are classified into four distinct categories: stringed, percussion, solid, and wind. This musical component is vital for maintaining rhythm and enhancing the emotional atmosphere of the play, supporting the actors' various movements.

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5. (C) Yajurveda - Abhinaya
The creation of the Natyaveda involved Brahma distilling core elements from each of the four existing Vedas to form a holistic art. He extracted recitation from the Rigveda, melody from the Samaveda, acting and gestures from the Yajurveda, and emotional essence from the Atharvaveda. Consequently, the pairing of Yajurveda with the art of representation is historically accurate.

6. (B) I, II, III, and IV
The Ekadash Sangraha comprises the eleven fundamental components of the theatrical arts as established in classical theory. This collection includes aesthetic savor, psychological states, the four types of representation, and the modes of realistic or stylized performance. Since all four listed elements—rasa, bhava, abhinaya, and dharmi—are part of this theoretical framework, they are collectively included in the group.

7. (D) Laukika
Dramatic theory recognizes four specific modes of representation to convey meaning to the audience. These include physical gestures, verbal communication, external elements like costumes, and the manifestation of internal psychic states. While Laukika relates to worldly matters or realistic modes of representation, it is not categorized as one of the four primary types of acting techniques in classical performance.

8. (A) P-2, Q-3, R-4, S-1
Pravrittis represent regional stylistic variations in language, costume, and behavior adapted for the stage. Avanti is associated with the western regions, while Dakshinatya refers to the southern traditions. Panchali covers the northern and northwestern areas, and Odramagadhi pertains to the eastern parts. Matching these regional identities correctly is essential for maintaining cultural authenticity during a classical dramatic performance.

9. (C) Natyadharmi
When a performance utilizes stylized conventions and non-realistic gestures to represent actions

like Karanas and Angaharas. It does not intend to tell a story or evoke a specific Rasa through expression. Because it lacks a narrative or dialogue, it does not use Vachika Abhinaya, which is the art of speech and recitation, making that statement incorrect.

28. (B) Dima - Shringara
Dima is a dramatic form characterized by themes of magic, grand battles, and conflict between gods and demons. It predominantly features bold and furious sentiments like Vira and Raudra. It explicitly excludes the romantic sentiment known as Shringara, as the intense action and harsh themes are incompatible with the gentle nature of love, making the pairing with Shringara factually incorrect.

29. (A) I, II, III, IV
The Poorvaranga follows a strict ritual sequence to prepare the stage. It begins with Pratyahara, the arrangement of musical instruments. This is followed by Asarit, where basic rhythms are practiced. Nandi is then performed as a benedictory prayer for success. Finally, Prarochana occurs, where the director appeals to the audience to introduce the play, completing the traditional order of the prologue.

30. (D) To provide both entertainment and moral instruction for all
The primary objective of Natya is to serve as a comprehensive medium of both pleasure and wisdom. It is designed to offer entertainment while simultaneously imparting moral and ethical lessons to people from all walks of life. By imitating the various states of the world, it provides relief to the weary and guidance to the seeker, fulfilling a broad social purpose.

31. (A) Sattvika
Sattvika Abhinaya involves the physical manifestation of deep, internal psychological states. When an actor portrays grief so intensely that it results in involuntary reactions like genuine tears, trembling, or a change in color, they are demonstrating mastery of this internal mode of acting. This form is considered the most difficult because it requires the performer to truly experience the character's emotional depth.

32. (B) The green room or backstage area
Nepathya is the term used for the backstage area or green room in a classical theatre. It is situated behind the main stage and is separated by a wall with two doors. This area is used by actors for dressing, applying makeup, and resting before their entrances. It is entirely hidden from the audience's view to maintain the illusion of the performance.

33. (C) Statement I is correct but Statement II is incorrect
Pravrittis are defined as regional variations in dress, language, and manners that are adapted for the stage to ensure cultural authenticity. They help the audience identify the geographical context of the characters. However, they are classified into four major geographical divisions—Avanti, Dakshinatya, Panchali, and Odramagadhi—not ten. Therefore, only the first statement correctly defines the concept while the second is wrong.

34. (A) Both A and R are true and R is the correct explanation of A.
The Natyasastra provides precise measurements for playhouses to optimize the theatrical experience. These strict architectural rules, including the cave-like shape and specific dimensions, are designed to ensure that every word spoken and every subtle facial expression is perfectly clear to the audience. Thus, the pursuit of acoustic and visual perfection is the primary reason behind the detailed construction guidelines provided.

35. (C) The eleven core elements comprising the theatrical art form
Ekadash Sangraha refers to the collection of eleven fundamental topics that constitute the theory and practice of classical drama. This group includes rasa, bhava, abhinaya, dharmi, vritti, pravritti, siddhi, swara, aatodya, gana, and ranga. Together, these elements provide a comprehensive framework for understanding how a performance is constructed, from its emotional essence to its musical and architectural requirements.

36. (D) Lokadharmi - Natural behavior without excessive stylization
Lokadharmi is the realistic mode of performance that mimics the natural behavior and habits

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produce echoes are strictly avoided. Instead, the interior is designed like a mountain cave to preserve the sound. While small windows and painted walls are permitted, any architectural feature that causes sound distortion or interference with the voice is prohibited.

55. (D) P-3, Q-4, R-2, S-1
In the classification of Aatodyas, stringed instruments like the Veena belong to the Tata category. Percussion instruments like the Mridanga are classified as Avanaddha. Solid instruments such as cymbals or Tala fall under Ghana. Wind instruments like the flute or Venu are categorized as Sushira. Correctly identifying these groups is essential for organizing the musical ensemble that accompanies a classical performance.

56. (A) Parikrama in Kakshya Vibhag
Parikrama is the act of walking around the stage to signify a change of location. This technique is a fundamental part of the Kakshya Vibhag convention, which divides the stage into conceptual zones. By performing this circular walk, an actor informs the audience that the character has traveled from one place to another, such as moving from a forest into a city.

57. (C) They are solely dictated by the type of musical instruments used.
Pravrittis are regional styles that encompass variations in language, manners, and dress, ensuring the play reflects local customs. While music is a part of these styles—for instance, the Dakshinatya Pravritti is known for graceful dance—they are not solely defined by the types of instruments used. They represent a broader cultural identity that includes several expressive and decorative elements of a performance.

58. (A) I, II, and IV
Poorvaranga consists of routines performed both behind and in front of the curtain, including musical preludes. The Nandi verse is a benediction performed at the beginning, not the end. Prarochana is the final part of the prologue where the director introduces the play. It consists of more than five steps, making statements one, two, and four the only accurate ones provided.

59. (D) Its surface should be perfectly level, smooth like a mirror.
The Ranga Pitha, which is the main acting area of the stage, must be constructed with a perfectly smooth and level surface. This precision is compared to the smoothness of a mirror. Such a surface is necessary to allow the actors to perform intricate footwork and rhythmic movements safely and gracefully, without any physical obstructions or unevenness that could hinder their performance.

60. (B) Utsrishtikanka - Ten acts
Among the ten dramatic forms, Samavakara has three acts, Ihamriga has four, and Vithi is a single-act play. Utsrishtikanka, however, is also defined as a single-act play that focuses on themes of pathos and the aftermath of a battle. Claiming that it features ten acts is incorrect, as that length is typically reserved for the major forms like Nataka or Prakarana.

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61. (A) IV, II, III, I
The sequence of Abhinaya types for character presentation moves from the external shell to the internal essence. It starts with Aharya, the external costume and makeup. This is followed by Angika, the physical body movements, and Vachika, the spoken word. Finally, it culminates in Sattvika, the internal psychic state. This progression allows the actor to build a complete character from the outside in.

62. (D) Dramatic styles based on character actions and behavior
Vrittis are the four fundamental styles of dramatic performance that categorize the nature of action and dialogue. They include the verbal Bharati, the graceful Kaisiki, the grand Sattvati, and the energetic Arabhati. Each style corresponds to specific sentiments and determines the overall tone and behavior exhibited by the characters, providing a framework for the artistic approach taken by the playwright and actors.

63. (A) Vachika Abhinaya
Vachika Abhinaya is the art of verbal expression, which includes not only the recitation of text but also the use of tone, pitch, and intonation, known as Kaku. When an actor varies their voice to show respect to a king or authority over a servant, they are utilizing these vocal nuances to convey

the sequence from smallest to largest is Avara, Madhyama, Jyeshtha.

46. (D) To provide music that enhances rhythmic performance quality
Aatodyas are the musical instruments used in a theatrical performance to provide the necessary rhythmic and melodic foundation. They accompany the actors' movements, songs, and dances, ensuring that the tempo is maintained. By providing this sonic layer, instruments enhance the overall aesthetic quality of the show, helping to establish the mood and support the rhythmic execution of the choreographed sequences.

47. (A) Synchronizing acting tools to project unified emotional truth
Samanyabhinaya is the skill of harmonizing the different types of representation—physical, verbal, external, and internal—into a single, cohesive performance. The goal is to project a unified emotional state that feels authentic to the audience. This competency requires the actor to move beyond isolated techniques, ensuring that their gestures, words, and internal feelings all work together to express the character's truth.

48. (B) A monologue play using the imaginary conversation technique
Bhana is a unique single-act dramatic form designed as a monologue. In this play, a single actor, usually portraying a rogue or a clever character, recounts various adventures. He uses the technique of Akashabhashita, or speaking to the sky, to conduct imaginary conversations with characters who are not physically present on stage, creating a humorous and lively narrative for the audience.

49. (S) Both Statement I and Statement II are correct
The Madhyama Vikrishta Natyagruha described in the Natyashastra is traditionally measured as 64 hastas in length and 32 hastas in width. Bharata considered these dimensions ideal because they provided balanced space for performance while ensuring proper visibility and clear audibility for the audience. Therefore, both Statement I and Statement II are correct, making option (A) the correct answer.

50. (A) Both A and R are true and R is the correct explanation of A.
Natyadharmi is the stylized mode of theatre that uses artistic conventions rather than literal imitation. Chitrabhinaya fits perfectly within this mode because it employs symbolic gestures to represent things like rain or moonlight. Because Natyadharmi aims to elevate the performance into a poetic experience, the use of these stylized representational codes is a direct and necessary application of the mode's core philosophy.

51. (C) Physical manifestations resulting from deep psychic states
Sattvika Abhinaya refers to the most internal form of acting, where the performer's deep concentration on a character's emotion produces involuntary physical responses. These include sweating, trembling, tears, or becoming paralyzed with fear. These reactions are considered authentic manifestations of a "sattvic" or pure mental state, proving that the actor has internally connected with the character's psychological reality during the performance.

52. (D) Pusta - Creation of model props like hills or chariots
Aharya Abhinaya includes the use of external aids to define a character's world. Pusta specifically refers to the creation of three-dimensional props or models, such as hills, chariots, or weapons, using materials like bamboo, cloth, and wax. These models allow for the representation of large or complex objects on stage. Other elements like makeup and ornaments are also part of Aharya, but Pusta focuses on props.

53. (B) II, III, and IV only
A standard playhouse contains several key structural components. The Ranga Pitha is the main acting area at the front, while the Mattavarani refers to the pillared side stages. The Nepathya is the green room located behind the stage. Tryasra, however, is a term used to describe a triangular shape of a playhouse, not a specific component found within a standard rectangular structure.

54. (B) Echo-producing large, cavernous open roofs
The construction of a playhouse prioritizes acoustic clarity to ensure that the audience can hear the dialogue. Cavernous or open roofs that

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of people seen in daily life. It avoids poetic exaggeration and complex theatrical conventions. In contrast, Natyadharmi utilizes stylized gestures, symbolic movements, and poetic speech. Therefore, the pairing of Lokadharmi with natural, unembellished behavior is correct, while descriptions involving magic or realism for the other mode are swapped.

37. (C) I, II, and IV only
Ranga Pitha is the front acting area, while Ranga Shirsha is the rear part of the stage. These two sections comprise the performance area and are separated from the backstage area, or Nepathya, by two doors. However, they are not located in the Prekshagruha, which is the seating area for the audience. Thus, statements one, two, and four are correct.

38. (B) Laukiki
The four recognized Vrittis, or dramatic styles, in classical theory are Bharati, Sattvati, Kaisiki, and Arabhati. These styles categorize the nature of character actions and the overall tone of the play. While Laukika relates to realistic representation in the context of Dharmis, Laukiki is not one of the four established Vrittis used to define the stylistic approach of a theatrical performance.

39. (D) P-2, Q-1, R-3, S-4
Kaisiki is the graceful style associated with love and comedy, while Arabhati involves bold actions like combat and magic. Sattvati focuses on grand emotional displays of virtue and courage. Bharati is the verbal style that emphasizes speech and dialogue, often linked to pathos or wonder. Matching these styles with their dominant sentiments is essential for defining the atmosphere of a play.

40. (A) Prakarana
Prakarana is one of the ten dramatic forms characterized by an original plot created by the playwright. The hero is typically a merchant, a Brahmin, or a minister, rather than a divine figure. The themes often revolve around romantic pursuits and worldly success within human society. This distinguishes it from the Nataka form, which usually relies on well-known mythological or historical tales.

41. (C) It governs the vocal intonation and pitch of the actor.
Aharya Abhinaya refers to the external aspects of representation, including costumes, makeup, ornaments, and the use of stage props or models known as Pusta. It deals with everything that is brought from the outside to create the visual identity of a character. Vocal intonation and pitch, however, fall under Vachika Abhinaya, which is the art of verbal expression.

42. (A) I
Nandi is the benedictory verse or ritual performed during the Poorvaranga. It involves the formal praising of deities, such as Shiva or the Moon, to seek their blessings for a successful show. The primary purpose of this specific step is to remove any obstacles and ensure the protection of the performers and the audience throughout the duration of the dramatic performance.

43. (D) It establishes spatial zones through movement and imagination
Kakshya Vibhag is a sophisticated stage convention used to divide the performance area into different zones or rooms without using physical walls. It relies entirely on the actors' movements, specifically circular walks called Parikrama, to signal to the audience that the scene has changed location. This imaginative technique is a hallmark of the stylized Natyadharmi approach to classical theatrical performance.

44. (B) Vartula - Circular
Classical dramatic theory identifies three specific shapes for the construction of a playhouse: rectangular, square, and triangular. These are referred to as Vikrishta, Chaturasra, and Tryasra respectively. While other shapes like circular might exist in different contexts, they are not part of the standard classification provided in the foundational texts, making the pairing of Vartula as a standard shape incorrect.

45. (B) II, I, III
The sizes of playhouses are classified into three levels. The smallest is Avara, also known as Kaniyasa, which measures 32 units in length. The medium size is Madhyama, measuring 64 units, and is considered ideal for human performances. The largest is Jyeshtha, which measures 108 units and is designated for divine themes. Therefore,

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social relationships and emotional states through speech.

64. (B) Arabhati Vritti and Dima
The Dima form of drama is specifically designed to showcase intense conflict, magic, and grand battles involving many characters like gods and demons. This type of play naturally utilizes the Arabhati Vritti, which is the energetic style characterized by bold actions, physical combat, and spectacular theatrical effects. This combination is ideal for portraying mythological themes that emphasize power and struggle.

65. (A) Both Statement I and Statement II are correct
Classical dramatic theory generally restricts the realistic portrayal of mundane or violent actions like eating, sleeping, or killing on the stage. Instead of literal performance, these activities are meant to be suggested through stylized gestures and artistic conventions, such as Chitrabhinaya. This approach maintains aesthetic decorum and focuses on the emotional and poetic essence of the scene rather than realistic detail.

66. (A) Both A and R are true and R is the correct explanation of A.
Nritta, consisting of pure rhythmic movements like Karanas, is an integral part of the Poorvaranga. These abstract dance sequences are performed to create a pleasing aesthetic atmosphere and to honor the deities before the main story begins. By establishing a rhythmic foundation and visual beauty, Nritta prepares both the space and the audience for the upcoming narrative, justifying its mandatory inclusion.

67. (C) The approach to representation, whether realistic or stylized
Dharmi refers to the mode or convention of theatrical representation used in a performance. It is divided into two categories: Lokadharmi and Natyadharmi. Lokadharmi focuses on the realistic imitation of daily life, while Natyadharmi utilizes stylized gestures and poetic conventions. This concept defines the artistic lens through which the characters and actions are presented to the audience during a play.

68. (D) Bharati - Rigveda
The four Vrittis, or dramatic styles, are traditionally believed to have originated from the four Vedas. Specifically, the verbal Bharati style is linked to the Rigveda. The other associations are Kaisiki with the Samaveda, Sattvati with the Yajurveda, and Arabhati with the Atharvaveda. Therefore, the pairing of Bharati with the Rigveda is the only correct match according to classical performance theory.

69. (C) I, II, and III only
Among the ten dramatic forms, Prahasana is a comedic one-act play, Bhana is a monologue in one act, and Vithi is also a single-act performance. In contrast, Nataka is a major form that typically spans between five and ten acts to develop its heroic narrative. Thus, only the first three forms listed are strictly categorized by their compact, single-act structure.

70. (B) Natyagruha
The Ekadash Sangraha comprises eleven core elements: rasa, bhava, abhinaya, dharmi, vritti, pravritti, siddhi, swara, aatodya, gana, and ranga. While Ranga refers to the stage area, the specific architectural structure known as the Natyagruha is not listed as one of these eleven fundamental theoretical aspects. Elements like rasa, bhava, and pravritti are central to this collection of performance principles.

71. (D) P-2, Q-3, R-4, S-1
The Yavanika is the curtain used for concealment and reveal. Ranga Shirsha is the rear stage area where musicians are often stationed. Mattavarani refers to the pillared side spaces that protect and balance the stage. The Nepathya Gruha is the backstage area where actors rest and dress. Matching these structural elements with their functions is vital for understanding playhouse organization.

72. (A) A loss of classical stylized flavor in favor of realism
Classical drama relies on a balance between Lokadharmi, the realistic mode, and Natyadharmi, the stylized mode. If a performance over-emphasizes realistic portrayal at the expense of stylized conventions, it loses the poetic and suggestive quality that defines the classical aesthetic. This results in a production that feels more like an imitation of mundane life rather than a refined artistic representation.

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73. (C) It is built strictly for the seating of the royal family.
The Mattavarani refers to the two pillared side stages located on either side of the main acting area. Their purpose is to provide structural stability and aesthetic balance to the theatre. Each one is built with four pillars. It is not designed as a seating area for the royalty; the audience seating is located within the Prekshagruha, making the royal seating claim incorrect.

74. (A) I, II, IV, and V
Building a playhouse involves clearing the land, performing a foundation ceremony, and choosing from square, rectangular, or triangular shapes. The roof must be designed for acoustic resonance without echoes. However, the pillars are not restricted to stone; wood is also a traditionally used material. Therefore, statements one, two, four, and five are accurate, while the third regarding pillar material is wrong.

75. (D) The regional classification of theater habits
Pravritti is the term used to describe regional variations in costume, language, and behavior that are brought to the stage. There are four major Pravrittis, each representing a different geographical area of India. This concept ensures that a performance can authentically represent the diverse customs and local identities of the characters, allowing the audience to recognize their cultural and regional background.

76. (B) Ghana - Strummed with fingers
Musical instruments are classified by their mode of play. Tata instruments are stringed and either plucked or bowed. Avanaddha instruments are drums struck on a membrane. Sushira instruments are wind-based and blown with air. Ghana instruments are solid idiophones, like cymbals, which are struck together to produce sound; they are not strummed like stringed instruments, making that pairing incorrect.

77. (A) I, II, III, IV
The hierarchy of theatrical elements moves from the ultimate aesthetic goal to the practical modes of performance. It begins with Rasa, the final experience. This is fueled by Bhava, the emotional states. These are expressed through Abhinaya, the four types of acting tools. Finally, the Vritti defines the overall style or mode of the character's actions, completing the conceptual progression.

78. (D) Special gestures used for representing nature
Chitrabhinaya is a specific branch of stylized representation that uses specialized gestures and gazes to depict elements of the natural world, such as the blooming of flowers, the passage of seasons, or the presence of moving water. This technique allows actors to convey complex environmental details to the audience on a bare stage, enhancing the poetic and suggestive nature of the play.

79. (A) Lokadharmi
When an actor represents a common physical sensation, such as feeling cold, using natural actions like shivering and chattering teeth, they are employing the Lokadharmi mode. This approach focuses on the realistic imitation of human behavior as observed in daily life. Unlike stylized modes, it aims for a direct and unembellished portrayal of how people naturally react to their environment and emotions.

80. (B) Dima
Dima is a dramatic form specifically categorized by themes of grand mythological battles, often involving many characters like gods and demons. It utilizes energetic styles, emphasizes boldness and conflict, and explicitly avoids romantic elements or the Shringara Rasa. This form is ideal for portraying stories of power and struggle through spectacular actions and grand gestures, distinguishing it from major forms like Nataka.

81. (A) Both Statement I and Statement II are correct
Angika Abhinaya is the art of expression through physical body movements, and hand gestures, or Hastas, are a central part of this. These gestures are classified into two main types: Asamyuta, performed with a single hand, and Samyuta, involving both hands. Mastery of these gestures allows the actor to communicate complex meanings and emotions through precise and symbolic physical postures.

82. (A) Both A and R are true and R is the correct explanation of A.
Kakshya Vibhag is the convention of establishing different stage zones through the movement of actors. Since classical stages did not use physical

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sets to denote change of place, the actor's act of walking in a circle, or Parikrama, is used to signal a transition to a new location. This reliance on choreographed movement makes the walking technique essential for defining the imaginary geography.

83. (C) To lead the play to the audience
The word Abhinaya is formed from the prefix 'Abhi', meaning 'towards', and the root 'Ni', meaning 'to lead'. In the context of drama, it literally translates to "leading the performance towards the audience." This signifies the actor's role in conveying the meaning of the play and the emotional states of the characters to the viewers through various modes of expression.

84. (D) Brahmana - White
The construction of the playhouse includes the placement of four pillars that represent the four Varnas. Each pillar is associated with a specific color: the Brahmana pillar is white, the Kshatriya pillar is red, the Vaishya pillar is yellow, and the Shudra pillar is blue or black. Therefore, the association of the Brahmana pillar with the color white is the correct match.

85. (C) I, II, and III only
Nritta is pure rhythmic dance without narrative, while Nritya is expressive dance that conveys emotions. Natya is the most comprehensive form, combining both dance and drama to tell a story. Nritta, however, does not use Vachika Abhinaya because it lacks dialogue and text. Thus, the first three statements accurately describe these forms, while the fourth claim regarding Nritta is incorrect.

86. (B) The protagonist's death on stage
Classical dramatic theory generally prohibits the depiction of certain auspicious or violent events on the stage. Specifically, the death of the protagonist is restricted to maintain the aesthetic decorum and the overall positive or heroic tone of the play. While tragic elements may exist in the story, the actual act of dying is usually described or suggested rather than performed directly in front of viewers.

87. (D) P-2, Q-1, R-3, S-4
Playhouse dimensions are specified for different types. The large Jyeshtha rectangular theatre measures 108 by 54 units. The medium Madhyama rectangular one is 64 by 32, and the small Avara is 32 by 16. The medium square Chaturasra measures 64 by 64. Correctly matching these measurements is fundamental to understanding the scale and designated use of each playhouse shape and size.

88. (A) Clear audibility of Vachika Abhinaya
The precise measurements and cave-like shape of the playhouse are specifically designed to optimize the acoustic environment. By following these guidelines, the voice of the actor is preserved without distortion or echo, ensuring that every nuance of the spoken text, known as Vachika Abhinaya, is clearly audible to the entire audience. This clarity is essential for effectively communicating the play's meaning.

89. (C) It is synonymous with pure, unexpressive rhythmic dance (Nritta).
Samanyabhinaya is the art of harmoniously blending physical, vocal, and internal expressions to project emotional truth. It is a complex form of acting that conveys character depth. In contrast, Nritta is pure rhythmic dance that lacks narrative or emotional storytelling. Therefore, claiming that Samanyabhinaya is synonymous with the abstract, unexpressive movements of Nritta is incorrect, as they serve entirely different artistic purposes.

90. (A) I, II, III, IV, and V
A Nataka, as a major dramatic form, is required to follow a complete structural progression. This involves five junctures, or Sandhis: the opening (Mukha), the progression (Pratimukha), the development (Garbha), the pause (Vimarsha), and the conclusion (Nirvahana). These junctures ensure a logical and emotionally satisfying narrative arc, and all five must be present in a properly constructed multi-act Nataka performance.

91. (D) The seating arrangement is shaped like a tiered cave to optimize acoustics.
The playhouse is designed with audience experience in mind. The seating in the Prekshagruha is arranged in a tiered or stepped fashion, resembling a cave. This specific layout serves two purposes: it ensures that everyone has a clear view of the stage and it helps focus

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Therefore, the sequence from most realistic to most stylized is Lokadharmi, Natyadharmi, and finally Chitrabhinaya.

110. (D) The musical and acoustic framework
Aatodya refers to the classification of musical instruments and their use in a performance. It is one of the eleven core elements of theatrical theory. While it supports the visual and physical aspects of acting, it is fundamentally categorized as part of the musical and acoustic framework that provides the rhythmic and melodic accompaniment necessary for a complete classical dramatic experience.

111. (A) Using specific gaits and postures for riding
To portray riding a chariot on a bare stage, an actor must rely on Angika Abhinaya, specifically through stylized gaits and body postures. By using these physical codes, the actor suggests the movement and height of the chariot to the audience. This imaginative representation is a hallmark of the Natyadharmi mode, which avoids the need for heavy and realistic physical sets.

112. (B) Travel to a different stage location
In the convention of Kakshya Vibhag, an actor's movement around the stage, or Parikrama, combined with exiting one door and entering another, signifies that the character has traveled to a different location. This could mean moving from an indoor room to an outdoor garden. This stylized technique allows the drama to span multiple settings without the need for changing physical scenery.

113. (C) Statement I is correct but Statement II is incorrect
The playhouse is designed with four specific pillars—white, red, yellow, and blue—to represent the four Varnas and conceptually divide the space. Regarding the seating, the assertion that it is flat is incorrect. The Prekshagruha features stepped or tiered seating, similar to a gallery, to ensure that every audience member has an unobstructed view of the stage and optimal acoustics.

114. (A) Both A and R are true and R is the correct explanation of A.
Bharati Vritti is the verbal style of performance that prioritizes the power of speech and rhetoric. It is heavily reliant on Vachika Abhinaya, which deals with the delivery of the written script and vocal intonations. Because its core purpose is to communicate through the spoken word rather than physical action or graceful dance, the verbal nature of the style directly explains its dependence on Vachika.

115. (C) Bhana
Bhana is a unique monologue form within the ten dramatic types. It consists of a single act where a clever character, often a rogue or parasite, recounts his adventures in a city. The performer uses the technique of speaking to the "sky" to represent conversations with imaginary characters, often providing humorous or satirical commentary on society, courtesans, and various human follies.

116. (D) Dakshinatya - Kaisiki Vritti
Each regional style, or Pravritti, is typically associated with a dominant performance style, or Vritti. The Dakshinatya Pravritti, representing the southern regions, is famously associated with the Kaisiki Vritti, which focuses on grace, music, and dance. The other regional styles like Avanti and Panchali are linked to different Vrittis such as Sattvati or Arabhati, making the southern-graceful pairing the correct one.

117. (C) I, II, and III only
Verbal elements of the Poorvaranga involve the use of text and speech. Nandi is a benedictory verse, Prarochana is the director's appeal to the audience, and Trigata is a humorous dialogue between three characters. These contrast with purely musical routines like Pratyahara, which involves the arrangement of instruments. Therefore, Nandi, Prarochana, and Trigata are the primary Vachika elements mentioned.

118. (B) Natya relies on blending both Dharmis
While Lokadharmi represents realistic portrayal and Natyadharmi represents stylized conventions, a successful dramatic performance rarely uses one exclusively. Instead, Natya typically involves a thoughtful blend of both modes to balance the needs of storytelling with aesthetic beauty. This allows a play to remain grounded in human experience while elevating it through the poetic and imaginative tools of the theatre.

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and Prarochana is the director's appeal at the beginning rather than the finale. Therefore, only the pairing of Pratyahara with the organization of instruments is correct.

101. (C) I, III, and IV only
The heroic sentiment, or Vira Rasa, is predominant in forms that deal with myth, history, and martial conflict. Nataka often features heroic tales, Samavakara depicts battles between gods and demons, and Vyayoga focuses on martial skirmishes. Prahasana, however, is dedicated to the comedic sentiment (Hasya). Thus, only the first, third, and fourth forms listed are primarily associated with serious or heroic themes.

102. (B) Prakarana has an original plot while Nataka uses myths.
The primary distinction between the two major dramatic forms lies in their source material. Nataka relies on well-known mythological, historical, or legendary stories, featuring noble or divine heroes. In contrast, Prakarana features an original fictional plot created by the playwright, usually centered on human characters like merchants or Brahmins. This difference in "Vastu" or plot type is their defining characteristic.

103. (D) P-2, Q-4, R-3, S-1
Kakshya Vibhag refers to the zonal division of the stage through movement. Nritta is defined as pure rhythmic dance without narrative. Natyadharmi is the stylized mode of theatrical convention, while Lokadharmi represents the realistic portrayal of daily life. Correctly matching these terms is essential for understanding the fundamental vocabulary and concepts used in the theory and practice of classical dramatic performance.

104. (A) The play suffers from ritual obstacles
The Poorvaranga is a mandatory set of rituals intended to sanctify the stage and appease the deities. Failing to perform these steps appropriately is traditionally believed to leave the performance vulnerable to spiritual and ritual obstacles. These obstacles could hinder the success of the show or negatively affect the troupe, making the proper execution of the prologue essential for a smooth performance.

105. (C) Pusta refers only to vocal projection.
Pusta is a component of Aharya Abhinaya and refers to the creation of three-dimensional props or models. It includes Sandhima (joined materials), Vyajima (mechanical devices), and Veshthima (wrapped materials). It has nothing to do with vocal projection, which is the domain of Vachika Abhinaya. Therefore, the statement claiming that Pusta refers to vocal projection is factually incorrect within dramatic theory.

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106. (A) I, II, III, and IV only
Gana refers to the musical elements of a performance, including swara (notes), tala (rhythm), laya (tempo), and pada (lyrics). These components form the sonic foundation of the show. While Karana is a dance posture, it belongs to the physical movement category of Nritta rather than the musical classification of Gana. Therefore, only the first four listed elements are strictly musical aspects.

107. (D) A graceful style featuring romantic narratives
Kaisiki Vritti is the graceful and charming style of performance that is predominantly associated with romantic themes (Shringara) and comedic elements (Hasya). It often involves beautiful costumes, music, and dance, and it is the style where female characters play a significant role. This distinguishes it from the verbal Bharati style or the energetic Arabhati style characterized by physical combat and magic.

108. (B) Section 2 - Classification of Musical Instruments
The chapters of the foundational text cover various theatrical topics. The origin of drama is in the first section, and the construction of the playhouse is in the second. Rasa theory is discussed in the sixth section. However, the classification and details of musical instruments appear much later in the text, not in the second section, making that specific pairing incorrect.

109. (A) I, II, III
The hierarchy of performance modes moves from direct imitation of life to highly artistic stylization. Lokadharmi is the most realistic, mimicking daily habits. Natyadharmi introduces theatrical conventions and poetic gestures. Chitrabhinaya is the most stylized, using specific gestural codes to represent abstract concepts or nature.

165. (C) A is true but R is false.
While detailed conventions for Kakshya Vibhag exist, the reason provided is incorrect. Classical stages did not use massive realistic sets or physical walls to divide the space. Instead, Kakshya Vibhag was developed specifically as a stylized convention to create spatial zones on a relatively bare stage through actor movement and audience imagination, directly contradicting the claim that physical walls were used.

166. (B) The aesthetic flavor felt by the audience
In the theory of performance, Rasa is the ultimate aesthetic experience or "flavor" that is realized by the audience. It is the result of the successful integration of stable emotions (Bhava) and the various modes of acting (Abhinaya). When the audience tastes this refined aesthetic essence, the goal of the performance is achieved, moving beyond mere entertainment into a transcendent artistic experience.

167. (D) Stylized gestures and theatrical embellishment
Natyadharmi is the stylized mode of theatrical representation that utilizes artistic conventions and poetic embellishment. It moves beyond the literal imitation of daily life, using symbolic gestures, metrical speech, and imaginary devices like the Akashabhashita. This approach enhances the poetic beauty of the play and allows for the representation of complex or divine themes that cannot be portrayed through realistic means alone.

168. (A) I, II, IV, and V
Poorvaranga encompasses a series of preliminary rituals. Nandi is the benediction, Prarochana is the director's appeal, Asarit involves rhythmic practice, and Utthapana is the first entry. These are all specific steps within the prologue. The Ranga Pitha, however, is a physical part of the stage rather than a ritual step. Therefore, statements one, two, four, and five represent the rituals accurately.

169. (C) Prahasana - Farcical situations, hypocrisy of society
Each of the ten dramatic forms has a specific focus. Nataka typically features heroic or mythological stories, but it can span from five to ten acts, not just ten. Bhana is a monologue, not an epic war. Prahasana is correctly described as a comedic form that uses farcical situations to satirize the hypocrisy of society. Dima involves mythological battles, not solitary monologues.

170. (A) It tells complex stories through facial expressions
Nritta is defined as pure rhythmic dance that focuses on abstract body movements and rhythmic cycles. It does not aim to tell a story or use facial expressions to convey narrative meaning. Those storytelling elements belong to the category of Nritya or Natya. Nritta relies on tempo and rhythm and is indeed a vital part of the Poorvaranga, making the first statement incorrect.

171. (D) P-3, Q-1, R-2, S-4
Sandhima Pusta involves models made of joined materials like bamboo. Vyajima Pusta refers to mechanical devices like moving birds. Alankara includes decorative items like jewelry and garlands. Angarachana is the art of facial and body painting. Correctly matching these external aids is essential for understanding how the visual identity of the characters and their world is constructed through Aharya Abhinaya techniques.

172. (B) Medium, cave-shaped playhouses
To meet the rigorous acoustic and visual requirements of classical drama, theorists recommended the construction of medium-sized playhouses with an internal shape resembling a mountain cave. This specific design helps to focus the voice and prevent sound distortion, ensuring that the audience can hear every nuance of the performance. The medium size is considered ideal for maintaining visibility and sound quality for humans.

173. (C) It includes psychological responses like sweating and trembling (Sattvika).
Angika Abhinaya refers specifically to the use of physical body parts to express meaning. This includes hand gestures (Hastas), facial expressions (Mukhaja), and leg movements (Charis). However, involuntary psychological responses like sweating and trembling belong to a separate category known as Sattvika Abhinaya. Therefore, including these internal manifestations as part of the external physical

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119. (D) It is limited only to hand gestures (Mudras) without facial expressions.
Samanyabhinaya is the comprehensive art of integrating physical gestures, vocal delivery, and internal emotional truth. It aims to portray the character's inner state in a unified way. Therefore, the claim that it is limited only to hand gestures without facial expressions is incorrect. Such a restriction would contradict the core goal of the technique, which is to synthesize all acting tools.

120. (A) I, II, III
The ten dramatic forms vary in length. Bhana is a compact single-act play. Samavakara is a mid-length form that typically spans three acts to depict its mythological themes. Nataka is a major, complex form that requires a minimum of five and a maximum of ten acts to fully develop its heroic narrative. Thus, the order from fewest to most acts is Bhana, Samavakara, and Nataka.

121. (C) Collection of eleven basic elements
The term Ekadash Sangraha refers to the collection of eleven fundamental components that comprise the theory of classical theatrical art. This includes aesthetic taste, emotional states, the four types of acting, two modes of representation, four styles of action, regional variations, success of performance, musical notes, instruments, song, and the stage area. Together, they provide a complete blueprint for dramatic production.

122. (A) Vyajima Pusta (Aharya)
Aharya Abhinaya includes the use of external aids like props. Pusta is the category of model props, and Vyajima specifically refers to models that involve mechanical or animated devices. When a production uses such elaborate mechanical structures to represent complex figures like demons, it is utilizing this specific type of model-making to enhance the visual spectacle and realism of the theatrical performance.

123. (D) Natyadharmi
The use of theatrical conventions like soliloquies, where an actor speaks their thoughts aloud to the audience while other characters remain unaware, is an application of Natyadharmi. This mode uses artistic devices that depart from the literal reality of daily life to enhance the narrative and provide insight into a character's mind. It relies on the audience's acceptance of these stylized conventions.

124. (D) Statement I is incorrect but Statement II is correct
To achieve optimal acoustics, dramatic theory specifies that the roof of the playhouse should not be flat. Instead, it should be designed with an internal shape similar to a mountain cave, known as Shailaguhakara. This specific architectural feature is intended to focus the sound and prevent echoes, ensuring that the actors' voices carry clearly to every member of the audience.

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125. (A) Both A and R are true and R is the correct explanation of A.
Arabhati Vritti is characterized by energetic, aggressive actions, physical combat, and spectacular magic. These qualities are fundamentally at odds with the gentle, lyrical, and romantic tone of the Shringara Rasa, which is central to a Prakarana. Because the style of action determines the aesthetic sentiment, the bold nature of Arabhati makes it unsuitable for plays that focus on romance and comedy.

126. (D) Director's appeal to the audience
Prarochana is the final step of the Poorvaranga, or prologue, where the director, or Sutradhara, addresses the audience directly. In this appeal, he praises the play, the playwright, and the performers, aiming to win the audience's favor and prepare them for the story. This verbal interaction serves to transition smoothly from the formal rituals into the main narrative of the drama.

127. (A) The green room or backstage area
The Nepathya is the designated backstage area or green room located behind the main stage and hidden by a wall. This space is essential for actors to prepare for their roles, change their costumes, and apply their makeup. It is separated from the performance area by two doors, allowing for organized entrances and exits while maintaining the illusion of the play for the audience.

128. (B) I, II, and III only
Classical dramatic theory identifies three specific shapes for a playhouse: the rectangular Vikrishta, the square Chaturasra, and the triangular Tryasra. These three forms are the only ones explicitly

through the stage door back into the Nepathya backstage area.

147. (C) Dakshinatya Pravritti
Pravritti refers to the regional styles and habits adapted for theatrical performance. The Dakshinatya Pravritti is specifically associated with the southern regions of India. It is characterized by its emphasis on grace, charm, music, and dance, often utilizing the Kaisiki Vritti. Using this regional style ensures that a play correctly reflects the elegant and rhythmic customs of the Southern cultural tradition.

148. (D) Using live animals or realistic costumes
Aharya Abhinaya includes the use of external aids like props and models, known as Pusta. Within this category, Sanjiva specifically refers to the use of living beings, such as actual animals, or the creation of highly realistic, lifelike costumes on the stage. This technique enhances the visual spectacle and realism of the performance, providing a more immediate and vivid experience for the audience.

149. (C) Kakshya Vibhag
The use of a circular walk, known as Parikrama, to indicate a change of location on a bare stage is a hallmark of the Kakshya Vibhag convention. This technique allows actors to transition between different zones, such as moving from a palace to a garden, without the need for physical sets. It relies on stylized movement and audience imagination to define the imaginary geography.

150. (C) Statement I is correct but Statement II is incorrect
Dramatic theory provides precise measurements for playhouses, specified in cubits or Hastas. For example, the rectangular Vikrishta playhouses have strict dimensional requirements. However, the standard Madhyama (medium) playhouse measures 64 Hastas in length, not 108. The 108 measurement is designated for the large Jyeshtha playhouse. Therefore, while the first statement about the existence of strict prescriptions is correct, the second is false.

151. (A) Both A and R are true and R is the correct explanation of A.
Nandi is an essential part of the Poorvaranga, or the preliminary ritual sequence. It consists of benedictory verses that praise the deities and seek their protection for the actors and the audience. The primary purpose of this ritual is to ensure that the performance is free from obstacles and ultimately successful. Thus, the benedictory nature of Nandi directly explains its inclusion in the prologue.

152. (A) An imitation of worldly states and emotions
Natya is fundamentally defined as the imitation of the various states, actions, and emotional conditions of the world. It aims to represent human life in all its diversity—including joy, sorrow, struggle, and peace—through a combination of drama, dance, and music. This artistic imitation is intended to provide both entertainment and wisdom to a broad audience, reflecting the complexity of human existence.

153. (C) Ayata - Circular
Classical architecture identifies three standard shapes for playhouses: rectangular (Vikrishta), square (Chaturasra), and triangular (Tryasra). These shapes are specifically chosen for their acoustic and visual properties. While the term Ayata can refer to oblong shapes, it is not a standard term for a circular stage in this classification. Therefore, the pairing of Ayata with circular is incorrect within the established theoretical framework.

154. (A) I, II, and III only
Vachika Abhinaya is the art of expression through the spoken word and vocal delivery. It includes the recitation of the text, the use of intonation (Kaku), appropriate pitch (Swara), and meaningful pauses (Virama). Sveda, or sweating, is an involuntary physical response that belongs to the category of Sattvika Abhinaya. Thus, only the first three elements listed are vital components of the verbal mode.

155. (D) Unembellished behavior drawn from life
Lokadharmi is the realistic mode of theatrical representation. It focuses on portraying characters using the natural behavior, speech, and habits observed in daily life. Unlike the stylized Natyadharmi mode, which uses poetic exaggeration and complex conventions, Lokadharmi aims for a direct and unembellished imitation of human reality. It does not forbid

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Ghana instrument; it belongs to the Sushira category because it produces sound through air. Ghana instruments are solid items like cymbals. Therefore, the first statement is correct while the second is false.

138. (A) Both A and R are true and R is the correct explanation of A.
Sattvika Abhinaya is widely considered the most challenging type of acting because it cannot be achieved through external technique alone. It requires the performer to deeply immerse themselves in the character's psychological state to the point of producing involuntary physical reactions, such as tears or trembling. Since these responses must be genuine manifestations of internal emotion, the difficulty of this internal mastery is well-recognized.

139. (D) The director who leads the Poorvaranga
The Sutradhara is the principal director and manager of the theatrical troupe. His primary role is to lead the preliminary rituals known as the Poorvaranga, including the benediction and the introduction of the play. He acts as the bridge between the sacred space and the performance, coordinating the actors and musicians and ensuring the overall success and integrity of the dramatic presentation.

140. (B) Ranga Shirsha - The audience seating tier
Structural elements of a playhouse have specific functions. Ranga Pitha is the front acting area, and Nepathya is the backstage. Prekshagruha is the auditorium where the audience sits. Ranga Shirsha, however, is the rear part of the stage, not the audience seating. Claiming it is the seating tier is incorrect, as that area belongs to the Prekshagruha and is arranged in steps.

141. (C) I, II, and IV
Nritta is pure rhythmic dance, while Natya involves storytelling and the evocation of Rasa through a multi-act narrative. Natya utilizes all four modes of Abhinaya—physical, verbal, external, and internal—to convey its meaning. Nritta, however, does not express specific poetic meanings or use vocal recitation, as it is abstract. Therefore, statements one, two, and four correctly distinguish the two forms.

142. (D) It features themes of conflict and magic
Dima is a dramatic form characterized by spectacular and intense themes, often involving mythological conflicts between gods and demons. It predominantly features elements of magic, grand battles, and the use of the energetic Arabhati Vritti. Unlike major forms like Nataka, it avoids romantic sentiments and focuses on power, struggle, and bold actions, making the presence of conflict and magic its defining trait.

143. (A) P-3, Q-1, R-4, S-2
Nataka is a major form with heroic mythological themes. Prahasana is a farcical comedy focusing on societal hypocrisy. Bhana is a single-act monologue. Vyayoga is a one-act martial play featuring a well-known hero. Correctly matching these forms with their primary characteristics is essential for understanding the diversity and structural requirements of the ten types of drama described in classical theory.

144. (B) Chitrabhinaya
The use of specific, stylized hand gestures to represent objects in the environment, such as a blooming lotus or the sun, is an application of Chitrabhinaya. This specialized branch of representation provides a gestural vocabulary for portraying natural phenomena and abstract ideas on a bare stage. It allows the actor to paint a vivid picture of the character's surroundings through precise and symbolic movements.

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145. (B) Kaisiki Vritti is suitable for Raudra (anger) and Bhibhatsa (disgust).
Vrittis are stylistic modes that correspond to specific sentiments. Kaisiki is the graceful and charming style associated with love (Shringara) and comedy (Hasya). It is entirely unsuitable for harsh or violent sentiments like anger or disgust. Those sentiments are better served by the energetic Arabhati Vritti. Therefore, the claim that Kaisiki is suitable for Raudra and Bhibhatsa is factually incorrect within dramatic theory.

146. (A) I, II, III, IV
The spatial progression of a character on stage follows a logical path. An actor enters from the Nepathya through a door, then crosses the rear part of the stage, or Ranga Shirsha. From there, they move to the front acting area, known as the Ranga Pitha, to perform. Finally, they exit

the sound, preventing echoes and allowing the actors' voices to carry clearly throughout the space.

92. (B) Speaking in ordinary, unmetered prose exclusively
Dharmi describes the mode of representation. Lokadharmi involves realistic actions like actual crying, while Natyadharmi uses stylized conventions like suggested crying. However, speaking in ordinary prose is a common feature of many plays and does not uniquely manifest one Dharmi over the other in a way that creates an incorrect pair. The use of a real horse, however, is a clear Lokadharmi trait.

93. (A) I, II, III, IV
The architectural preparation of a playhouse follows a sacred and logical order. It begins with selecting the land, followed by measuring the plot using a consecrated string. Next, the foundation laying ceremony, or Shilanyasa, is performed to appease the deities. Finally, the pillars are raised to support the structure. This sequence ensures both the physical and spiritual integrity of the performance space.

94. (D) The stage area where the performance takes place
Within the framework of the eleven theatrical elements, Ranga refers broadly to the stage area where the actual performance occurs. It encompasses the physical space utilized by the actors and musicians to present the play. While it is part of the larger playhouse structure, its specific meaning in this context focuses on the active performance space rather than the seating or backstage areas.

95. (A) Displaying emotional strength and virtue
Sattvati Vritti is the style of performance that emphasizes the grand and virtuous qualities of a character. It focuses on the display of courage, inner strength, and moral excellence. An actor masters this style by effectively portraying these high emotional states through expressive acting and powerful presence, rather than through delicate movements or purely aggressive dialogue, highlighting the character's noble nature.

96. (B) Poorvaranga
The conversation between the director, or Sutradhara, and the actress, known as the Nati, is a standard feature of the prologue that follows the initial rituals. This interaction is part of the Poorvaranga, specifically within the Prarochana or the introduction to the main play. It serves to engage the audience, establish the context, and smoothly transition from the sacred rituals to the narrative.

97. (C) Statement I is correct but Statement II is incorrect
Aharya Abhinaya includes Angarachana, which is the application of specific colors to characters' faces to indicate their type and status. For instance, different colors represent different groups like gods or commoners. However, divine beings and kings are not painted black to show power; they are often painted in lighter or golden hues to signify their noble and celestial nature.

98. (A) Both A and R are true and R is the correct explanation of A.
Vachika Abhinaya, the art of speech and recitation, is considered the foundation of drama. The written text provides the "body" of the performance, containing the plot and the characters' intentions. All other forms of representation, such as gestures and costumes, are intended to illuminate and enhance the meaning of these words. Therefore, the primary role of text justifies the paramount importance of Vachika.

99. (C) The psychological states of actors
In the context of the eleven theatrical elements, Bhava refers to the various psychological states or emotions portrayed by the actors. These are divided into stable states (Sthayi Bhava) and transitory states (Vyabhichari Bhava). By successfully enacting these internal states, actors provide the necessary emotional fuel to evoke the ultimate aesthetic experience of Rasa in the audience, making Bhava a core component.

100. (D) Pratyahara - Organizing instruments
Pratyahara is the very first step of the Poorvaranga, involving the systematic arrangement of musical instruments on the stage before the performance begins. Other terms like Nandi refer to the benediction, not a comic interlude,

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specific actors or languages, but rather emphasizes the naturalness of action.

156. (B) P-2, Q-3, R-4, S-1
Bharati is the verbal style focusing on speech. Sattvati is the grand style emphasizing virtue and courage. Kaisiki is the graceful and charming style often involving dance. Arabhati is the energetic style characterized by combat and magic. Correctly matching these styles with their descriptions is essential for understanding the different aesthetic and functional approaches taken during a classical dramatic performance.

157. (C) All sides must be equal in length
The term Chaturasra refers specifically to a square shape. In the context of playhouse construction, building a Chaturasra stage requires that all sides of the structure be equal in length. This geometric symmetry is fundamental to the design and distinguishes it from the rectangular Vikrishta style. Ensuring this property is essential for adhering to the architectural guidelines provided in classical theatrical theory.

158. (D) Enhancing Rasa and emotional depth
The integration of musical instruments, or Aatodyas, serves a vital aesthetic purpose in classical drama. By providing rhythmic and melodic accompaniment, they support the actors' gestures and vocal delivery, helping to establish the atmosphere and intensify the emotional impact of the scene. Ultimately, this musical layer is intended to enhance the evocation of Rasa, ensuring a deeper experience for the audience.

159. (A) All ten forms must strictly contain ten acts.
The Dasarupaka categorizes classical plays into ten distinct types based on their plot, hero, and sentiment. While some major forms like Nataka or Prakarana can have up to ten acts, others are much shorter. For example, Bhana, Vyayoga, and Prahasana are typically single-act plays. Therefore, the claim that all ten forms must strictly contain ten acts is factually incorrect within dramatic theory.

160. (A) II, I, III, IV
According to tradition, the creation of the Natyaveda began when gods requested a form of audio-visual entertainment. Brahma then extracted elements from the four Vedas to create this fifth Veda. He taught this knowledge to Bharata and his sons. Later, Shiva and Parvati contributed the elements of Tandava and Lasya, completing the art of dance and drama.

161. (B) Concentrated internal emotional involvement
Sattvika Abhinaya is the most internal form of acting, requiring the performer to experience a character's emotions deeply. It involves a state of concentrated internal involvement where the psychic state manifests through involuntary physical responses, such as sweating, trembling, or tears. This form of representation is considered the highest and most difficult because it requires genuine emotional truth rather than external technique.

162. (A) Chitrabhinaya
When an actor uses stylized gestures and body movements to represent a natural phenomenon like walking in heavy rain on a bare stage, they are employing Chitrabhinaya. This specialized branch of representation provides a vocabulary of symbolic codes to depict environmental elements and abstract concepts. It allows the audience to visualize the character's surroundings through the actor's artistic and suggestive physical performance.

163. (C) Bhana
Bhana is a specific dramatic form characterized by its single-act, monologue structure. A single actor, often portraying a clever rogue, narrates his adventures. He utilizes the convention of Akashabhashita, or "speaking to the sky," to represent conversations with characters who are not physically present. This technique allows for a lively and humorous narrative without the need for a large cast or complex plot.

164. (A) Both Statement I and Statement II are correct
The Mattavarani refers to the pillared side stages flanking the main acting area, or Ranga Pitha. Architectural guidelines specify that each Mattavarani should be built with four pillars. Furthermore, for structural and aesthetic consistency, its floor must be constructed at the same height as the main stage. These rules ensure the stability and visual balance of the entire performance space during a play.

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described in the foundational texts regarding theater architecture. While other shapes like circular might exist in general contexts, they are not part of the standard classical classification for building a proper theatrical stage.

129. (B) Svara (Vocal pitch)
Aharya Abhinaya encompasses all the external elements used to represent a character, including costumes, makeup (Angarachana), ornaments (Alankara), and stage props or models (Pusta). These are all physical materials brought from the outside. Vocal pitch, or Svara, is a fundamental component of speech and recitation, which belongs strictly to the category of Vachika Abhinaya rather than external decorative elements.

130. (A) P-2, Q-3, R-1, S-4
Vachika Abhinaya focuses on speech and intonation. Angika involves physical body and facial movements. Sattvika consists of involuntary internal responses like sweating or paralysis. Aharya includes external aids like props and costumes. Matching these acting tools with their key components is essential for understanding how a performer communicates a character's state and world to the audience through various physical and vocal techniques.

131. (C) Differentiate social and emotional states
The application of paint and makeup, known as Angarachana, is used in classical drama to visually identify a character's nature, status, and emotional condition. Different colors are prescribed for different roles: for example, gods might be painted in light colors, while fierce characters might use dark or red hues. This visual coding helps the audience immediately understand the social and moral identity of each character.

132. (D) It requires massive physical stage walls
Kakshya Vibhag is a sophisticated theatrical convention that creates different spatial zones on a stage without the use of physical walls or heavy scenery. It depends entirely on the actors' movements and the audience's imagination to establish locations. Therefore, the claim that it requires massive physical stage walls is incorrect, as the technique was specifically developed to work on a relatively bare stage.

133. (A) I, II, III
The sequence of the theatrical experience begins with the actor's tools, or Abhinaya, which are used to present the play. This enactment generates specific emotional states, or Bhava, within the characters. When these emotions are successfully communicated and shared with the audience, they culminate in the final aesthetic experience known as Rasa. This progression represents the path from physical performance to audience reception.

134. (B) Samanyabhinaya
Samanyabhinaya is the concept that emphasizes the harmonious integration of multiple acting tools—physical, verbal, and internal—to project a unified emotional truth. Rather than focusing on a single mode of expression, it requires the actor to synthesize their gestures, voice, and internal feeling into a cohesive whole. This holistic approach ensures that the portrayal of complex mental and emotional states is authentic and powerful.

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135. (D) Executing rhythmic dance sequences
Nritta is defined as pure rhythmic dance that focuses on abstract body movements, tempo, and rhythmic cycles. It does not involve storytelling or the expression of specific narrative meanings. Therefore, competency in Nritta primarily requires an actor or dancer to master intricate footwork, rhythmic synchronization, and the execution of basic dance units like Karanas and Angaharas, rather than vocal or textual recitation.

136. (D) All of the above
The use of a curtain, or Yavanika, to conceal and reveal actors is a multifaceted theatrical element. It is part of the Nepathya vidhi, which manages backstage transitions. It is used during the rituals of the Poorvaranga. Finally, it represents a standard stage convention of classical drama. Thus, it encompasses all these categories, serving both as a functional tool and an aesthetic device.

137. (C) Statement I is correct but Statement II is incorrect
Musical instruments are classified into four groups: stringed (Tata), percussion (Avanaddha), solid (Ghana), and wind (Sushira). This classification is a standard part of classical theatrical theory. However, a flute is not a

technique of Angika is factually incorrect within dramatic theory.

174. (A) I, II, III
The process of preparing a character follows a logical external-to-physical order. It begins with Angarachana, the application of makeup and paint. Next, the actor puts on the prescribed costumes and ornaments, known as Alankara, which are part of Aharya Abhinaya. Finally, after the visual identity is established, the actor assumes the designated physical posture or gait, an element of Angika Abhinaya.

175. (A) Eleven
The word Ekadash in the term Ekadash Sangraha is the Sanskrit word for the number eleven. This refers to the eleven fundamental topics or components that comprise the theoretical framework of classical theatrical performance. These topics include everything from the emotional essence of the play (Rasa) to the physical stage (Ranga), providing a comprehensive overview of the art of drama.

176. (B) A woman acting naturally without stylization
Lokadharmi is the mode of representation that mimics the realistic behavior of people as seen in daily life. An example of this is an actress performing her role in a natural, unembellished way without the use of stylized gestures or poetic conventions. This approach aims for a direct imitation of mundane reality, distinguishing it from the more artistic and symbolic Natyadharmi mode.

177. (B) Angika Abhinaya and Aatodya
When a director uses the rhythmic syllables of a drum to accompany an actor's energetic walk, they are effectively blending two core theatrical elements. The actor's physical movement and gait are part of Angika Abhinaya, while the percussion accompaniment belongs to the category of Aatodya, or musical instruments. This synchronization ensures that the rhythm of the performance is cohesive and expressive.

178. (A) Prakarana
Prakarana is a dramatic form characterized by an original fictional plot and a human hero, such as a Brahmin. It often involves themes of romance and love, which naturally utilize the graceful Kaisiki Vritti. While a Prakarana can have up to ten acts, it is often structured with several acts to fully develop its human-centered narrative, distinguishing it from mythological forms like Nataka.

179. (D) Statement I is incorrect but Statement II is correct
In playhouse architecture, the doors to the backstage area, or Nepathya, are not placed in the front acting area, the Ranga Pitha. Instead, they are located in the rear part of the stage, known as the Ranga Shirsha. These doors provide the vital connection between the green room and the stage, allowing for the organized entrance and exit of the performers.

180. (A) Both A and R are true and R is the correct explanation of A.
Linguistic variation is a crucial part of Vachika Abhinaya, where characters speak in Sanskrit or different Prakrit dialects based on their social status, gender, and regional background. This practice also reflects the concept of Pravritti, which adapts local customs and languages for the stage. Therefore, the use of varied dialects directly serves to establish the character's identity and regional context.

181. (C) The audience to sit and watch
Prekshagruha is the term used to describe the auditorium or audience seating area within a playhouse. Its design, often featuring tiered or stepped seating, is intended to provide clear visibility of the stage and optimal acoustics for all viewers. This area is specifically designated for the audience to sit and experience the performance, separate from the acting and backstage zones.

182. (B) Kaisiki - Samaveda
The four Vrittis, or dramatic styles, are traditionally believed to have their origins in the four Vedas. The graceful and charming Kaisiki Vritti, which emphasizes music and dance, is linked to the Samaveda, the source of melody. Other styles like Bharati, Sattvati, and Arabhati are associated with the Rigveda, Yajurveda, and Atharvaveda respectively. Thus, the Kaisiki-Samaveda pairing is historically accurate.

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recommended as the best choice. This size is ideal because it ensures that subtle facial expressions and vocal nuances are easily perceived by the entire audience, providing the best balance between visual clarity and acoustic quality for human-centered performances.

220. (A) Both A and R are true and R is the correct explanation of A.
The ten dramatic forms, known as Dasarupakas, are categorized based on three fundamental elements: the plot (Vastu), the hero (Neta), and the dominant sentiment (Rasa). These three pillars define the structure, style, and thematic content of each play. By understanding how these elements are combined, one can distinguish between different types of drama like Nataka, Prakarana, or Bhana.

221. (C) Four types
Musical instruments used in theatrical performances, collectively known as Aatodya, are classified into four distinct types. These are Tata (stringed instruments), Avanaddha (percussion or drum-like instruments), Ghana (solid instruments like cymbals), and Sushira (wind instruments like flutes). This four-fold classification ensures that all the melodic and rhythmic components necessary for a complete classical orchestra are represented.

222. (D) Kakus (Vocal intonations)
Angika Abhinaya refers to the art of expression through physical body movements. This includes hand gestures (Hastas), leg movements and gaits (Charis), and combined postures (Mandalas). Vocal intonations, or Kakus, however, belong strictly to the category of Vachika Abhinaya, which deals with the spoken word and speech. Therefore, they are not a component of the physical acting mode.

223. (A) I and II
Among the ten dramatic forms, Nataka and Prakarana are the two primary types that typically span between five and ten acts. These major forms require such length to fully develop their complex plots and character arcs—Nataka using well-known mythological stories and Prakarana utilizing original fictional narratives. Other forms like Samavakara or Dima generally feature fewer acts, such as three or four.

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224. (B) Style focused on grand and virtuous qualities
Sattvati Vritti is the dramatic style that emphasizes the display of grand and virtuous emotional states. It focuses on portraying courage, inner strength, and moral excellence in characters. This style is often used in heroic plays to highlight the noble nature of the protagonist through expressive acting and powerful presence, rather than through physical grace or farcical comedic elements.

225. (B) P-1, Q-4, R-2, S-3
Vachika Abhinaya is based on the script and spoken language. Angika utilizes the actor's physical body. Sattvika involves deep internal emotional immersion manifested physically. Aharya consists of external materials like costumes and props. Matching these four types of acting with their primary source material is essential for understanding how a performer builds a complete and effective portrayal of a character.

226. (A) Distortion of vocal notes and intonation patterns
The playhouse's shape and dimensions are precisely calculated to ensure perfect acoustics. If these guidelines are ignored, it results in the distortion of sound, making it difficult for the audience to hear the subtle nuances of the actor's voice, including vocal notes and intonation patterns. This distortion directly hinders the effectiveness of Vachika Abhinaya, which is the foundation of the performance.

227. (C) It is performed strictly after the play has ended.
Nandi is an essential benedictory verse performed during the Poorvaranga, which is the preliminary ritual sequence before the drama starts. It seeks the blessings of deities for a successful performance and the well-being of the audience and troupe. Therefore, the claim that it is performed after the play has ended is incorrect, as its purpose is to prepare and sanctify the show.

228. (A) I, II, III
The construction of a playhouse follows a logical sequence from the ground up. It starts with the foundation laying ceremony, or Shilanyasa. Once the foundation is secure, the pillars, or Stambhas, are raised to support the structure. Finally, the

192. (B) Chitrabhinaya and Angika
When an actor represents an animal like a lion without a costume, they must use a combination of Angika Abhinaya and Chitrabhinaya. Angika provides the physical foundation through specialized gaits and postures. Chitrabhinaya offers the stylized gestural codes necessary to signify the specific nature and qualities of the animal. This artistic approach allows the performer to vividly portray the character through movement.

193. (C) Statement I is correct but Statement II is incorrect
Samavakara is one of the ten dramatic forms that typically depicts mythological themes involving gods and demons across three acts. While it includes various sentiments, it is characterized by its grand scale and mythological focus rather than being entirely reliant on romantic or comedic situations. Therefore, while the first statement about its structure and themes is accurate, the second is false.

194. (A) Both A and R are true and R is the correct explanation of A.
The construction of a playhouse is treated as a sacred activity because it creates the space where the divine art of Natya will be performed. Elaborate rituals like the Shilanyasa are prescribed to appease the deities and seek their protection for the building. This spiritual foundation ensures that the playhouse is auspicious and safe, directly explaining why the construction is viewed with reverence.

195. (C) Rear stage area located in front of the Nepathya
The Ranga Shirsha is a specific part of the stage architecture. It refers to the rear area of the performance space, situated directly in front of the wall that separates the stage from the green room, or Nepathya. It is often slightly elevated and may serve as the seating area for the musicians, providing a structured depth to the classical acting stage.

196. (D) Prahasana - Comedy, multiple heroes, 10 acts
Each dramatic form has a specific structure. Nataka and Prakarana can have between five and ten acts and deal with heroic or fictional themes. Bhana is a single-act monologue. Prahasana is indeed a comedic form, but it is typically a single-act play rather than a ten-act multi-hero epic. Therefore, the description of Prahasana as a ten-act drama is incorrect.

197. (C) I and II only
The term Dharmi refers to the mode or style of theatrical representation. It is divided into two categories: Lokadharmi, which is the realistic mode, and Natyadharmi, which is the stylized or conventional mode. These two concepts specifically address the artistic approach to portrayal. Other elements like Aharya and Vachika are types of acting tools, rather than the overarching modes of representation themselves.

198. (B) The application of paint and makeup on the actor
Angarachana is a fundamental part of Aharya Abhinaya. It refers to the art of applying specific colors, paint, and makeup to the actors' faces and bodies. This visual treatment is essential for identifying the character's type, age, status, and emotional state. By using these visual codes, the troupe helps the audience recognize the identities and natures of the characters on stage.

199. (D) P-2, Q-1, R-4, S-3
Pravrittis reflect regional theatrical identities. Avanti is linked to the West, particularly the Ujjain region. Dakshinatya represents the South of India. Panchali is associated with the North and North-West. Odramagadhi pertains to the East, including Bengal and Odisha. Correctly matching these regional styles is vital for ensuring cultural authenticity and helping the audience recognize the geographical context of the drama.

200. (A) Minimalist stage by suggesting complex phenomena
Chitrabhinaya is a sophisticated theatrical tool that allows for a more minimalist stage. By using specific stylized gestures to represent complex phenomena like seasons, natural elements, or moving water, the technique eliminates the need for large, realistic physical sets. This reliance on the actor's artistic expression to suggest the character's environment is a hallmark of the poetic and imaginative classical performance.

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201. (C) Flanks the Ranga Pitha for structural balance
The Mattavarani refers to the two pillared structures located on either side of the main acting area, or Ranga Pitha. Each side stage is supported by four pillars and is built at the same height as the main stage. Their primary purpose is to provide structural stability and aesthetic balance to the theatre, rather than serving as animal enclosures or green rooms.

202. (A) I, II, III
Classical dramatic theory identifies three primary shapes for playhouses. They are generally presented in a specific order: first, the rectangular Vikrishta; second, the square Chaturasra; and third, the triangular Tryasra. This sequence covers the variety of architectural forms used to accommodate different types of performances and audience sizes, providing a comprehensive classification for the design of the performance space.

203. (D) Purely abstract rhythm without narrative meaning
Nritta is distinct from Natya because it is pure dance that focuses on abstract rhythmic patterns, tempo, and physical grace. It does not aim to tell a story or convey a narrative through emotional expression. Natya, in contrast, is a comprehensive dramatic art that integrates acting, dialogue, and music to represent a story and evoke a specific aesthetic Rasa.

204. (B) Natyadharmi
When a performance uses highly poetic speech and symbolic hand gestures to convey meaning, it is utilizing the Natyadharmi mode. This stylized approach departs from the literal imitation of daily life, relying instead on artistic conventions and theatrical embellishments to enhance the beauty and suggestive nature of the play. It encourages the audience to use their imagination to interpret the performance's meaning.

205. (C) Vyayoga
Vyayoga is one of the ten dramatic forms characterized by a single-act structure. It typically depicts a martial skirmish or battle that takes place within the span of one day. The plot centers on a well-known heroic figure, and the cast consists primarily of male characters, with very few female roles. This martial focus distinguishes it from other single-act forms.

206. (C) Statement I is correct but Statement II is incorrect
In a classical performance, the placement and duties of the musicians are explicitly defined to ensure an organized presentation. They generally sit on the stage, often in the rear area known as the Ranga Shirsha. The assertion that they sit amongst the audience in the Prekshagruha is incorrect, as their presence on stage is vital for coordinating with the performers and maintaining rhythm.

207. (C) A is true but R is false.
While the Poorvaranga is a mandatory part of the performance rituals, the reason provided is incorrect. It is not an optional set of warm-ups that can be skipped. It is a necessary spiritual and artistic prologue designed to sanctify the stage and appease the deities. Skipping these rituals is traditionally believed to invite obstacles, making their execution essential for a successful show.

208. (B) Using live animals or realistic costumes on stage
Sanjiva is a specific classification within Aharya Abhinaya, which deals with the external aspects of representation. It involves the use of living beings, such as actual animals, or the creation of highly realistic, lifelike costumes to represent characters like demons or beasts. This technique adds a layer of visual immediacy and spectacle to the performance, enhancing the audience's immersive experience.

209. (B) Arabhati - Quiet/Meditative
Arabhati Vritti is defined as the energetic and bold style of performance. it involves physical combat, magic, grand displays of power, and aggressive action. Claiming that it is a quiet or meditative style is factually incorrect, as those qualities are more associated with subtle emotional acting. The descriptions of the verbal Bharati, virtuous Sattvati, and graceful Kaisiki styles are accurate.

210. (A) I, II, and III only
Pusta refers to the creation of three-dimensional stage props or models in Aharya Abhinaya. Its classifications include Sandhima (joined materials), Vyajima (mechanical devices),

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and Veshthima (wrapped materials). These three categories cover the different methods of prop construction. Kakshya, however, refers to the spatial zones of the stage and is not a classification of model-making, making the first three elements correct.

211. (C) SynthesizedActing tools to project unified states
Samanyabhinaya is the art of harmoniously synthesizing the different types of representation—physical, verbal, external, and internal—to project a unified emotional and psychological state. It requires the actor to integrate their gestures, speech, and inner feelings so that the character's truth is communicated cohesively. This mastery ensures that the performance moves beyond isolated techniques into a powerful and authentic portrayal.

212. (D) P-3, Q-2, R-4, S-1
Abhinaya consists of the tools of expression like gestures and speech. Dharmi represents the realistic or stylized modes of representation. Vritti defines the overall styles of performance based on action. Pravritti refers to the regional variations adapted for the stage. Correctly matching these fundamental theatrical concepts is essential for understanding the comprehensive theoretical framework used to construct and analyze classical drama.

213. (C) The character has moved to a new zone or location
According to the convention of Kakshya Vibhag, when an actor performs a circular walk, known as Parikrama, across the stage, it signifies to the audience that the character has moved to a new zone or location. This stylized technique allows for the representation of travel and changes in setting on a relatively bare stage, relying on choreographed movement and imagination.

214. (B) Stepped seating for improved audience visibility
The Prekshagruha, or audience seating area, is designed with practicality in mind. It features stepped or tiered seating, similar to a gallery or a gallery in a mountain cave. This specific layout ensures that every member of the audience has an unobstructed view of the stage while also helping to focus the sound, contributing to both visual and acoustic clarity.

215. (A) I, II, III
The Poorvaranga sequence is organized around the presence of the stage curtain, or Yavanika. It begins with the Antaryavanika routines, which are performed while the curtain is closed. Once these are complete, the Yavanika is removed. This is followed by the Bahiryavanika routines, which are performed in full view of the audience, leading eventually into the main story of the play.

216. (A) Rasa generated through narrative and Abhinaya
Natya is the highest form of dramatic art, which is fundamentally built upon the successful evocation of Rasa. This aesthetic experience is generated through a structured narrative and the use of the four types of Abhinaya—physical, verbal, external, and internal. Unlike pure music or abstract rhythmic movement, Natya relies on the representation of emotional states to communicate meaning and wisdom.

217. (C) Designing costumes, makeup, and stage props
Aharya Abhinaya refers to the external aspects of theatrical representation. It includes the design and use of costumes, the application of makeup and paint, the selection of ornaments, and the creation of stage props and models known as Pusta. Mastery of this mode ensures that the visual identity of the characters and their environment is clearly and effectively communicated to the audience.

218. (A) Sattvika Abhinaya
When an actor's intense concentration on a character's emotion results in involuntary physical responses like sweating or actual tears, they are utilizing Sattvika Abhinaya. This internal mode of acting represents the highest level of mastery, as it requires the performer to truly manifest psychological states through the body. It proves that the actor has internally connected with the character's emotional reality.

219. (D) Statement I is incorrect but Statement II is correct
While the large Jyeshtha playhouse exists, it is not considered ideal for human drama. Instead, the medium-sized Madhyama playhouse is

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255. (C) Natya integrates narrative arcs, while Nritta emphasizes formal beauty
The distinction between these two concepts lies in their primary objectives and methods. One integrates speech, acting, and narrative arcs to create a comprehensive theatrical experience focused on storytelling. In contrast, the other emphasizes formal beauty through temporal rhythm and spatial geometry. This fundamental difference separates the holistic dramatic representation of a storyline from the abstract elegance of pure rhythmic movement.

256. (B) The eleven foundational aspects governing a performance
In the context of classical dramaturgy, ekadash sangraha refers to the group of eleven essential aspects detailed in the Natyasastra. These components serve as a definitive theoretical blueprint that governs every facet of a performance. They provide the foundational vocabulary for classical theatre, ensuring that all artistic choices are part of a highly codified discipline rather than being random.

257. (D) As the essential vocabulary of classical performance
The eleven components of the ekadash sangraha function as the foundational vocabulary for classical theatrical productions. They are not merely optional guidelines but are integral to creating a unified and codified theatrical experience. By systematically applying these elements, practitioners ensure that every aspect of the performance aligns with the established disciplinary framework, maintaining the integrity of the classical representation.

258. (A) Providing musical accompaniments for the play
Aatodyas represent one of the eleven structural components within the ekadash sangraha framework. Their specific role involves the provision of musical accompaniments that support the theatrical performance. As part of a highly codified discipline, these musical elements are integrated with expressive techniques and presentation modes to create a cohesive aesthetic experience, ensuring that the production achieves its intended narrative impact.

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259. (C) That the production was a codified discipline, not random
The systematic application of the eleven foundational components ensures that a theatrical production follows a strictly regulated and codified discipline. This approach prevents the performance from becoming a random assembly of artistic choices. By adhering to this structural framework, directors maintain the integrity of the classical representation and ensure that both the narrative and aesthetic dimensions achieve their goals.

260. (A) It would severely compromise the integrity of the representation
Omitting any single structural component from the ekadash sangraha has significant negative consequences for a classical performance. Such an omission is believed to severely compromise the overall integrity of the theatrical representation. Because these eleven aspects provide the definitive theoretical blueprint, their complete integration is necessary to ensure that the production effectively conveys its narrative and aesthetic dimensions.

261. (D) The application of Samanya and Chitrabhinayas in acting
The theatrical residency focused on exploring the detailed classification of acting techniques found in the Natyasastra. Specifically, practitioners investigated how to apply both general and highly specialized forms of expression. This involved learning the transitions between ordinary narrative communication and the depiction of abstract or poetic concepts. This dual framework allows actors to navigate different levels of narrative abstraction.

262. (B) To portray everyday narrative sequences via harmony
Samanya Abhinaya is utilized by performers to establish a baseline for dramatic communication. It involves a harmonious combination of bodily movements, vocal delivery, and subtle emotional indicators. This technique is specifically applied when depicting everyday narrative sequences that represent tangible human interactions. By using this general form of expression, actors create a recognizable and relatable reality within the performance.

roof is built to complete the building. This vertical progression ensures both the physical stability and the ritual integrity of the performance space.

229. (C) Two
In classical theatrical theory, there are two recognized types of Dharmi, which represent the modes of representation. These are Lokadharmi and Natyadharmi. Lokadharmi focuses on the realistic imitation of daily life and human habits, while Natyadharmi utilizes stylized theatrical conventions and poetic embellishments. Together, these two modes provide the framework for how actions and characters are presented to the audience.

230. (B) Lokadharmi
When a performance portrays a common character, such as a villager, performing everyday actions like eating with natural movements, it is employing the Lokadharmi mode. This approach focuses on the realistic imitation of human behavior as observed in daily life. Unlike stylized modes, it aims for a direct and unembellished portrayal of natural habits, making the scene relatable and grounded in reality.

231. (D) Suggest nature through stylized gestural codes
Mastery of Chitrabhinaya is best demonstrated when an actor can effectively suggest elements of the natural world or abstract concepts through specific, stylized gestures. This includes representing things like sunlight, heavy rain, or the passage of seasons without using physical sets. This skill allows the performer to paint a vivid mental picture for the audience using only their artistic and gestural vocabulary.

232. (A) Kakshya Vibhag
The convention that allows actors to signify a change in location or zone on the stage through their movement, without the need for changing physical scenery, is Kakshya Vibhag. By using choreographed walks, such as Parikrama, actors inform the audience that the characters have traveled from one place to another. This stylized technique relies on the audience's imagination to define the imaginary geography.

233. (A) Both Statement I and Statement II are correct
Kaisiki Vritti is the graceful style associated with charm, music, and dance, and it traditionally relies heavily on female performers. Furthermore, historical guidelines for classical drama explicitly allow women to perform on stage in various roles. Together, these points show that the presence and specialized skills of female actors were recognized as essential for portraying the beauty and elegance of certain dramatic styles.

234. (D) A is false but R is true.
The assertion that Pravrittis aim to standardize a single language and costume is false. In fact, their purpose is exactly the opposite: they exist to account for and represent regional diversity on the stage. By incorporating local customs, dialects, and dress, the troupe ensures that the performance reflects the cultural variety of the world, making the reason regarding regional diversity accurate.

235. (D) Abstract art form completely devoid of meaning
Natya is defined as a comprehensive art form that portrays the emotional states and actions of the world. It integrates music, dance, narrative, and the four modes of Abhinaya to provide both entertainment and moral wisdom. Therefore, the claim that it is an abstract art form completely devoid of meaning is incorrect, as its primary purpose is to communicate profound human experiences.

236. (B) Cymbals - Sushira
Musical instruments are classified into four groups. Tata includes stringed instruments like the Veena. Avanaddha covers percussion like the Mridanga. Sushira comprises wind instruments like the flute. Cymbals, however, are solid idiophones that are struck together, which means they belong to the Ghana category. Therefore, pairing cymbals with the wind-based Sushira classification is factually incorrect within the established musical framework.

237. (C) IV
The Nepathya is the backstage area or green room located behind the main stage. It is separated from the performance space by a wall with two doors. This area is specifically designed to be entirely hidden from the audience's view.

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183. (D) II and III only
Tala, or the rhythmic cycle, is primarily maintained by instruments that can provide a clear and steady beat. Within the classification of Aatodyas, this role is fulfilled by percussion instruments like drums (Avanaddha) and solid instruments like cymbals (Ghana). While stringed and wind instruments provide melody and harmony, the rhythmic foundation of a classical performance depends on the drums and cymbals.

184. (A) It strictly occurs after the main play is finished.
Poorvaranga is defined as the set of preliminary rituals and routines performed before the actual drama begins. Its purpose is to sanctify the stage, appease the deities, and introduce the play. Therefore, the claim that it occurs after the play is finished is incorrect. Steps like the worship of the Jarjara and the Nandi verse are essential parts of this opening prologue.

185. (C) P-2, Q-3, R-4, S-1
Samanyabhinaya is the harmony of body, speech, and mind. Chitrabhinaya involves stylized gestures for objects. Kakshya Vibhag is the spatial division of the stage through movement. Nritta refers to abstract rhythmic dance. Correctly matching these concepts is essential for understanding the different technical and theoretical layers that contribute to a successful and aesthetically rich classical dramatic performance.

186. (A) Matches local dress and speech for relatability
Pravritti ensures that the theatrical performance incorporates regional variations in language, manners, and costume. By adapting these local customs for the stage, the play becomes more relatable and authentic for the audience. This recognition of regional diversity helps the viewers identify the cultural background of the characters, enhancing their immersion in the story while maintaining the play's artistic integrity.

187. (D) Interior should be cave-like to preserve the voice
To ensure acoustic perfection, the interior of a playhouse is specifically designed with a shape resembling a mountain cave. This architectural feature helps to focus and preserve the sound of the actors' voices, preventing echoes and ensuring that every word of the dialogue is clearly audible to the audience. This design is preferred over open-air structures or those with large windows.

188. (A) I, II, III, IV
The progression of a performance starts with the scripted text, which is delivered through Vachika Abhinaya. The actors then use their bodies and emotions to enact these words. This enactment generates specific emotional states, or Bhava. Finally, these emotions are communicated to the audience, resulting in the realization of the aesthetic flavor known as Rasa, completing the theatrical journey.

189. (C) Dialogue delivery
Aatodya refers specifically to the four categories of musical instruments used in a performance: stringed, percussion, solid, and wind. Examples include the Veena, Mridanga, and flute. While dialogue delivery is a vital part of the play, it belongs to the category of Vachika Abhinaya rather than musical instruments. Therefore, it is not included in the classification of Aatodya components.

190. (D) Natyadharmi
When portraying divine or celestial characters, a performance should lean heavily into the Natyadharmi mode. This stylized approach uses artistic conventions, symbolic gestures, and poetic embellishments that are suitable for representing beings that move beyond mundane reality. Unlike the realistic Lokadharmi mode, Natyadharmi provides the necessary theatrical tools to effectively convey the grand and extraordinary nature of divine figures.

191. (A) Using actor movement to manipulate spatial perception
A director who successfully implements Kakshya Vibhag is demonstrating mastery over a key theatrical convention. This technique uses the choreographed movement of actors, such as walking in a circle, to establish different imaginary zones or locations on a relatively bare stage. By manipulating the audience's perception of space through movement rather than physical sets, the director achieves a sophisticated level of performance.

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a mandatory part of classical performance that ensures the transition from the mundane world into the sacred artistic space.

247. (D) Statement I is incorrect but Statement II is correct
Standard dramatic theory actually discourages the use of real heavy weapons or chariots on stage. Instead, it recommends the use of lightweight models, known as Pusta, made from materials like bamboo, cloth, or leather. These props are preferred because they are easier for the actors to handle and ensure that the performers are not physically exhausted during the execution of the play.

248. (A) Both A and R are true and R is the correct explanation of A.
The Ranga Pitha, which is the front acting area, must be constructed to be perfectly smooth and level. This architectural precision is essential to ensure that actors can perform intricate and rhythmic footwork, known as Charis, safely and effectively. A smooth surface prevents accidents and allows for the graceful execution of complex movements, making the functional requirement the direct reason for the architectural rule.

249. (C) Four fundamental regional theatrical identities
Pravritti is the term used to describe regional theatrical identities that adapt local customs, dress, and language for the stage. There are four major Pravrittis: Avanti, Dakshinatya, Panchali, and Odramagadhi. Each one represents a different geographical area, ensuring that a performance can authentically reflect the diverse cultural characteristics of the world, helping the audience recognize the background of the characters.

250. (A) The level of stylization and theatrical convention
The fundamental distinction between the two modes of representation, Dharmi, lies in the use of stylization. Lokadharmi represents a realistic approach that mimics natural human behavior as seen in daily life. In contrast, Natyadharmi utilizes artistic conventions, symbolic gestures, and poetic embellishments that move beyond mundane reality. This choice determines whether the performance aims for literal imitation or refined artistic suggestion.

251. (B) A comprehensive dramatic representation using narrative
Natya is defined as a holistic theatrical form that integrates various elements like speech, acting, and narrative arcs. It functions as a complete dramatic representation, relying heavily on narrative and emotional communication to convey specific storylines to an audience. This form uses dialogue and mimetic gestures to effectively depict the complexities of diverse human experiences during a performance.

252. (A) Showcasing pure, abstract dance with rhythmic movements
Nritta serves as an expression of pure, abstract dance within the classical framework. It focuses primarily on rhythmic movements and intricate body postures rather than storytelling. Unlike narrative-driven forms, it does not attempt to convey specific dramatic emotions or narrate stories. Instead, it emphasizes formal beauty, temporal rhythm, and spatial geometry to achieve its intended aesthetic and kinetic expression.

253. (C) Dialogue and mimetic gestures tailored to the narrative
In the practice of Natya, actors utilize specific tools to represent human experiences on the stage. These tools include a combination of spoken dialogue and mimetic gestures that are carefully tailored to fit the narrative arc. Such elements allow the performers to communicate complex emotions and depict the intricacies of the storyline effectively to the observing audience during theatrical presentations.

254. (D) To interpret classical performance structures accurately
Distinguishing between narrative-driven theatricality and non-representational movement is vital for understanding classical arts. Recognizing this boundary allows researchers and practitioners to interpret performance structures with precision. This clarity helps in identifying how different dimensions of stage presentation, such as storytelling and abstract rhythm, function independently and together. It remains a central pillar for maintaining structural integrity in performance.

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It allows actors to change their costumes, apply makeup, and rest without breaking the dramatic illusion being presented on the stage.

238. (D) One-act monologue using imaginary dialogue
Bhana is a unique single-act dramatic form designed as a monologue. It features a clever character who narrates various adventures while conversing with imaginary people using the technique of Akashabhashita, or "speaking to the sky." This form is typically humorous and satirical, providing social commentary through the lively and often witty narration of the performer, rather than through battles or epic themes.

239. (A) P-3, Q-2, R-1, S-4
Kakshya Vibhag is the zonal division of the stage. Pusta refers to stage props and models like hills. Alankara includes decorative items like jewelry and garlands. Angarachana is the art of facial and body painting. Correctly matching these components is vital for understanding how the physical space and the visual identity of the characters are constructed during a classical theatrical performance.

240. (B) The evocation of 'Rasa' in the audience
The ultimate goal of integrating the various elements of theatre—acting, music, dance, and poetry—is to evoke a specific aesthetic experience known as Rasa in the audience. By successfully portraying the emotional states (Bhava) of the characters, the performance aims to transport the viewers into a state of refined aesthetic enjoyment and emotional realization, fulfilling the highest purpose of Natya.

241. (B) Requires no genuine internal emotional involvement
Sattvika Abhinaya is characterized by involuntary physical manifestations, such as goosebumps or stunned stillness, that stem from deep psychic states. Unlike other modes, it requires the performer to have genuine internal emotional involvement. Therefore, the claim that it requires no internal involvement is incorrect. It is considered a difficult and pure form because the physical responses must be authentic results of concentration.

242. (A) I, II, III, IV
The audience perceives a character's layers from the outside in. First, they see the Aharya, which includes the external costumes and makeup. Next, they observe the Angika, the physical body movements. Then they hear the Vachika, the spoken word and intonation. Finally, they experience the Sattvika, the internal psychic state manifested through involuntary responses. This progression builds a complete character.

243. (C) Nataka
Nataka is a major dramatic form characterized by its focus on well-known heroic mythological or historical figures. It is structured to fully develop its narrative and emotional themes across a minimum of five and a maximum of ten acts. This differentiates it from shorter martial forms or monologues and also from the Prakarana form, which utilizes fictional plots rather than established legends.

244. (D) Pure rhythmic movement known as Nritta
A performance that utilizes abstract body movements synchronized to a rhythmic cycle, without the use of dialogue, narrative, or emotional storytelling, is an execution of Nritta. This form of pure rhythmic movement is distinct from expressing a story or evoking a specific Rasa. It relies on the beauty of physical form and the precision of tempo and rhythmic patterns to create visual appeal.

245. (C) Stage walking and circling known as Parikrama
Successfully navigating the convention of Kakshya Vibhag requires an actor to master Parikrama, which is the act of walking or circling around the stage. By using these choreographed walks, the actor communicates to the audience that the character is moving between different imaginary zones or locations. This skill is essential for defining the geography of the play on a relatively bare stage.

246. (B) Poorvarangavidhi
The sequence involving a musical prelude, followed by the director praising the deities and introducing the plot to the audience, constitutes the Poorvarangavidhi. This ritualized prologue serves to sanctify the stage, remove obstacles, and prepare the viewers for the main story. It is

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263. (C) When requiring the portrayal of complex, abstract concepts
Performers shift to Chitrabhinaya when the dramatic narrative requires the depiction of concepts that are complex or invisible. This includes representing changing seasons, celestial phenomena, or internal emotional landscapes. Because these elements cannot be shown through everyday behavior, this specialized form of acting provides the necessary tools. It uses codified gestures to make these poetic and imaginative ideas visible.

264. (D) As a pictorial form of acting to make the invisible visible
Chitrabhinaya is defined as a specialized, pictorial form of acting within the classical tradition. It utilizes highly codified gestures and spatial relationships to represent abstract concepts that are not physically present. The primary function of this technique is to make the invisible visible to the audience, allowing for the representation of celestial phenomena, seasons, and complex emotional states.

265. (A) Both tangible human interactions and poetic dimensions
The dual framework of general and pictorial acting techniques allows classical theatre to cover a wide spectrum of representation. It enables performers to depict the tangible realities of human interaction through everyday movements. Simultaneously, it provides the specialized tools needed to portray the poetic and imaginative dimensions of a text. Together, these methods ensure both realistic and abstract storytelling.

266. (B) Modes of presentation involving naturalistic behavior
Dharmis refer to the distinct modes of presentation used in classical theatre to structure theatrical behavior. They categorize how actors should represent reality on the stage, ranging from naturalistic, everyday conduct to highly stylized aesthetic expressions. Understanding these modes is essential for maintaining dramatic rhythm and successfully navigating the synergy between relatable human experiences and heightened theatrical or poetic imagination.

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267. (B) By realistic, unadulterated everyday behavior mimicking ordinary life
Lokadharmi is a mode of presentation characterized by realistic and unadulterated behavior. It mimics ordinary human life without the use of artificial embellishments or highly stylized movements. By adopting this mode, performers ground a scene in a recognizable reality, making the domestic interactions and commonplace events relatable to the audience. It serves as a naturalistic foundation for dramatic storytelling.

268. (A) For divine interventions and poetic monologues
Natyadharmi is strictly implemented during sequences that require a departure from everyday realism. This includes scenes involving divine interventions or elevated poetic monologues. In such instances, the mode introduces stylized, graceful, and codified movements to create a heightened aesthetic experience. This strategic application ensures that the performance captures the imaginative and theatrical dimensions of the classical dramatic text effectively.

269. (C) To achieve a heightened aesthetic experience
The primary purpose of using stylized and codified movements that depart from realism is to achieve a heightened aesthetic experience for the audience. This approach elevates the performance beyond ordinary human behavior, allowing for a more poetic and graceful representation of the narrative. By utilizing these specialized theatrical conventions, the production successfully emphasizes the imaginative and artistic dimensions of drama.

270. (D) It maintains dramatic rhythm by navigating realism and stylized elegance
Alternating between naturalistic behavior and stylized theatricality is essential for maintaining the dramatic rhythm of a production. This strategy allows the performance to navigate smoothly between relatable reality and heightened imagination. By balancing these two modes, directors can capture the dualistic approach to storytelling prescribed in classical texts, ensuring that the performance remains engaging while fulfilling specific aesthetic requirements.

19. A director uses dim lighting and eerie background music to enhance a fearful scene. In Rasa theory, this environmental enhancement functions as:
(A) Sancharibhava
(B) Alambana Vibhava
(C) Uddipana Vibhava
(D) Sthayibhava

20. How is 'Utpattivada' defined in the context of Rasa theory?
(A) The theory of inference
(B) The theory of universalization
(C) The theory of manifestation
(D) The theory of generation or production

21. Which statement correctly identifies Bhattalollata's contribution to Rasa theory?
(A) Introduction of the universalization concept known as Sadharanikarana
(B) Argument that aesthetic experience is essentially a painted horse illusion
(C) Utpattivada: Rasa generated in historical characters and attributed to actors
(D) Claim that aesthetic realization is purely a transcendental mystical experience

22. Which of the following statements is incorrect regarding Bhattalollata's theory?
(A) It is based on the Mimamsa philosophy.
(B) It centers on the spectator's internal realization.
(C) It suggests that the actor genuinely experiences the Rasa.
(D) It interprets 'nishpatti' as generation or production.

23. Which of the following philosophical schools is NOT directly associated with the four major commentators of Rasasutra?
(A) Mimamsa
(B) Nyaya
(C) Sankhya
(D) Charvaka

24. Given below are two statements regarding the development of Rasa theory:
Statement I: Bhattalollata believed that Rasa primarily resides in the original historical character.
Statement II: Sri Sankuka agreed entirely with Bhattalollata's Utpattivada.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

25. According to Sri Sankuka, what is the effect of the actor imitating the original character?
(A) The spectator physically feels the emotion as their own.
(B) The actor physically transforms into the character.
(C) The spectator infers the emotion through logical reasoning.
(D) The emotion is completely destroyed.

26. Define 'Anumitivada' as proposed by Sri Sankuka.
(A) Theory of inference
(B) Theory of enjoyment
(C) Theory of suggestion
(D) Theory of production

27. Consider the following statements about Sri Sankuka's theory:
I. It is known as Anumitivada.
II. It relies heavily on Nyaya philosophy.
III. It uses the analogy of the 'painted horse' (Chitraturaga nyaya).
IV. It concludes that the spectator enjoys the inferred emotion.
Which of the above statement(s) is/are correct?
(A) I and II
(B) I, II and III
(C) II, III and IV
(D) I, II, III and IV

28. Which analogy did Sri Sankuka use to explain the spectator's perception of the actor?
(A) An illusory rope perceived as a snake
(B) A painted horse perceived as a real horse
(C) Silver perceived within a conch shell
(D) Distant water perceived in a desert mirage

29. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Sri Sankuka rejects Bhattalollata's theory of generation (Utpattivada).
Reason (R): Sankuka argues that an emotion cannot be generated in the actor; it can only be inferred by the spectator.

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279. (C) To signify the entrances or exits of major characters
Specific instrumental categories serve several functional purposes within a drama, such as highlighting emotional states or accompanying dance. One key role is to provide auditory signals for the entrances or exits of major characters. This use of music helps guide the audience's attention and marks important transitions in the narrative, making the accompaniment structurally vital to the play's progression.

280. (D) As a fundamental pillar of theatrical architecture
Classical Indian dramaturgy views musical accompaniment as a fundamental and systematic pillar of theatrical architecture. It is not regarded as an optional embellishment but as an essential element integrated into the play's structure. By creating a codified auditory landscape that mirrors the narrative, music helps accentuate emotions and drive the dramatic progression, ensuring a cohesive and impactful theatrical experience.

281. (A) Ten major play types defined by structural rules
Dasarupakas refers to the ten major types of plays defined by rigorous structural and thematic rules. These classifications serve as a comprehensive taxonomy for theatrical composition. Each type has specific requirements regarding the number of acts, character archetypes, and dominant sentiments. This framework ensures that playwrights can align their narratives with classical expectations for scale and emotional impact.

282. (B) The number of acts, nature of protagonist, and dominant sentiment
The framework of the ten major play types includes strict structural rules that govern several aspects of a script. These include determining the appropriate number of acts, the specific nature of the protagonist, and the dominant emotional sentiment of the narrative. By following these rules, playwrights ensure that the composition of the drama adheres to the traditional standards of Indian theatre.

283. (B) As a majestic format with multiple acts and heroic tone
A script that depicts the epic victories of a mythological king is categorized under a specific majestic format. This classification requires the use of multiple acts and the maintenance of a heroic tone throughout the performance. Such structural constraints ensure that the grandeur of the mythological subject is appropriately represented through the chosen dramatic form, fulfilling classical expectations for storytelling.

284. (A) The varying narratives and their respective scales
The selection of a specific dramatic form is primarily dictated by the nature of the narrative and its intended scale. Different stories require different structural formats to be effective. For example, mythological epics demand majestic, multi-act structures, while social satires may use shorter, comedic formats. This relationship ensures that the narrative's content and its theatrical form are perfectly aligned.

285. (C) They align narrative scale and impact with expectations
By adhering to the constraints of the ten classifications, playwrights ensure that the narrative scale of their work matches the desired emotional impact. This alignment is crucial for meeting classical dramaturgical expectations. The specific structural and thematic rules provided by these categories help create a balanced and effective theatrical composition that resonates correctly with the audience's understanding of different genres.

286. (D) Rectangular, square, and triangular
The traditional playhouse, or Natyagruha, is defined by three primary shapes: rectangular, square, and triangular. Each of these shapes can further vary in size, categorized as large, medium, or small. These geometric foundations are part of a scientific approach to construction that aims to optimize both the visual experience for the spectators and the acoustic clarity of the performance.

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287. (C) The core performance area of the playhouse
Ranga refers to the core performance area within the traditional playhouse. Its design involves precise dimensions and specific structural

elements, including the stage floor, pillars, and decorative motifs. The strategic arrangement of these components within the Ranga is crucial because it influences the movement patterns of the actors and determines the sightlines of the spectators during the theatrical production.

288. (B) The medium-sized rectangular house
Based on architectural simulations, the medium-sized rectangular playhouse is identified as providing the most optimal acoustic environment. This specific shape and size allow for the clear transmission of dialogue and subtle vocal expressions from the actors to the audience. This finding confirms that the construction guidelines for theatrical spaces are scientifically designed to enhance the auditory experience for everyone.

289. (D) The actor movement patterns and spectator sightlines
The placement of structural elements, such as pillars and the stage floor, within the core performance area governs several practical aspects of a show. Specifically, it dictates how actors move across the stage and ensures clear sightlines for the spectators. This careful spatial planning is essential for maximizing the overall aesthetic and functional effectiveness of the classical performance environment.

290. (A) As a scientific effort maximizing aesthetic experience
The construction of a traditional playhouse is characterized as a highly scientific endeavor. It is governed by strict guidelines regarding shapes, sizes, and the placement of structural elements. This rigorous approach is designed to maximize both the aesthetic and auditory experience of the audience. By ensuring optimal acoustics and clear visibility, the architectural design actively supports the overall success of the performance.

291. (C) Preliminary rituals and stage practices
Poorvarangavidhi focuses on the sequence of preliminary rituals and stage practices that occur before the actual narrative of a play begins. These procedures are not just warm-ups but serve spiritual, aesthetic, and practical functions. They include activities both behind and in front of the curtain, ensuring the sanctity of the performance space and preparing the audience for the drama.

292. (A) With the precise tuning of musical instruments and vocal exercises
The preliminary process begins behind the curtain with the precise tuning of musical instruments and the performance of vocal exercises. These actions establish the foundational acoustic environment necessary for the play. By conducting these preparations before the curtain is removed, the troupe ensures that the auditory elements are perfectly ready to support the spiritual and aesthetic dimensions of the event.

293. (D) Ritualistic dances and musical invocations
Once the curtain is removed during the preliminaries, the stage manager leads a series of ritualistic dances and musical invocations. These specific rhythmic sequences are performed to consecrate the performance space and appease the presiding deities. This phase transitions the event from the initial preparations behind the curtain to the public ritualized practices that precede the start of the dramatic story.

294. (B) It shifts their state to a heightened aesthetic reality
The Poorvarangavidhi serves a crucial psychological function by gradually shifting the audience's state of mind. It moves them from the mundane world into the heightened aesthetic reality of the drama. This transitional phase prepares the spectators emotionally and mentally to engage with the theatrical performance, ensuring they are receptive to the narrative and aesthetic experiences that will follow.

295. (C) To consecrate the performance space and appease presiding deities
The specific rhythmic sequences led by the stage manager are intended to consecrate the performance area. These rituals also serve to appease the presiding deities, ensuring the sanctity and success of the theatrical event. By following these traditional procedures, the troupe transforms the physical stage into a sacred space ready for the representation of complex human and divine stories.

296. (D) Kakshya Vibhag
Kakshya Vibhag is the specific stage convention used to replace elaborate physical sets with zonal divisions. It relies on spatial imagination and codified movement rather than material

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scenography. By utilizing this technique, a directorial team can establish different locations on a bare stage. This approach allows the audience to understand changes in setting through the actors' precise movements and spatial boundaries.

297. (A) By utilizing specific movement patterns and spatial boundaries
On a bare stage, performers establish distinct geographical locations through the use of specific movement patterns and clearly defined spatial boundaries. This technique relies on the audience's ability to interpret these codified actions as transitions between different places. By crossing imaginary lines or moving in certain ways, actors can indicate a change in setting without the need for physical decorations.

298. (B) Crossing an imaginary line established on the stage floor
In the practice of zonal division, a transition from one location to another, such as from a palace to a forest, is indicated by a specific action. This often involves the character crossing an imaginary line established on the stage floor. This codified movement is immediately understood by the audience, allowing for rapid and smooth transitions between various settings in the story.

299. (B) It enables multiple simultaneous locations and rapid scene changes smoothly
The technique of zonal division offers significant narrative advantages by allowing for immense fluidity in storytelling. It enables the representation of multiple simultaneous locations on a single stage and facilitates rapid scene changes. Because these transitions occur through movement rather than physical set adjustments, the dramatic pacing remains uninterrupted, transforming the performance area into a multidimensional and dynamic universe.

300. (A) Their inherent sophistication in abstract thinking and cognitive tools
The reliance on Kakshya Vibhag demonstrates the sophisticated abstract thinking found in classical Indian theatrical methodologies. These conventions serve as vital cognitive tools that allow an empty performance area to represent a complex universe. This approach highlights how spatial imagination and codified systems can effectively replace physical sets, reflecting a high level of intellectual and artistic abstraction in drama.

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271. (C) The overarching dominant stylistic tone of different acts
Vrittis are used in classical drama to dictate the dominant stylistic tone across different acts of a play. They allow directors to transition between various expressive styles, such as a delicate tone for romantic interludes or an energetic tone for conflict-driven scenes. This classification ensures that the performance maintains a consistent yet dynamic stylistic flow that matches the narrative needs.

272. (B) By adopting a highly energetic, forceful expressive style
For scenes involving conflict or intense action, the director utilizes an energetic and forceful expressive style. This specific stylistic mode is chosen to reflect the high intensity of the narrative moment. By employing such a vigorous style, the performance effectively communicates the tension and power required for conflict-driven segments, distinguishing them from the more delicate or graceful parts of the play.

273. (D) To establish regional character and setting identities
Pravrittis serve the vital function of establishing the regional identity of characters and settings within a performance. This concept involves localizing the drama by incorporating specific traits associated with different geographical zones. By applying these guidelines, practitioners can honor intricate regional identities, ensuring that the costumes, behavior, and linguistic nuances reflect the diversity of the cultures represented on stage.

274. (A) Costumes, linguistic nuances, and specific behavioral traits
To accurately represent regional localizations, actors must adapt several key elements of their performance. These include their costumes, linguistic nuances, and specific behavioral traits associated with particular geographical areas. By following these codified guidelines, the theatrical company can represent distinct regional identities on a single stage. This attention to detail creates a richly textured and authentic classical theatrical experience.

275. (C) Presenting universal styles while honoring regional identities
Mastering the interplay between overarching stylistic modes and regional localizations allows practitioners to achieve a balance in performance. It enables them to present dramatic styles that are universally understood by the audience while simultaneously honoring specific regional identities. This dual approach ensures that the production is both broadly accessible and culturally rich, providing a unified yet diverse theatrical experience.

276. (A) The classification and integration of instrumental music
The term Aatodyas refers to the systematic classification and integration of instrumental music within the framework of traditional Indian theatre. It governs how different types of instruments are used to support the dramatic progression of a play. Rather than being mere background noise, these musical elements are treated as a fundamental pillar of the overall theatrical architecture and narrative impact.

277. (D) Their acoustic properties and sound production method
Instruments are categorized into four distinct groups based on their specific acoustic properties and the methods used to produce sound. This classification includes stringed, percussion, solid, and wind instruments. By understanding these technical differences, musicians can create a codified auditory landscape. This systematic approach ensures that the musical accompaniment perfectly aligns with the visual and narrative elements of the performance.

278. (B) Electronic
The classification of traditional instruments includes four specific categories: stringed, covered or percussion, solid, and hollow or wind. These types are based on their acoustic properties as defined in classical dramaturgy. Electronic instruments are not part of this traditional taxonomy, as the framework focuses on the natural sound production methods used in historical theatrical settings to accompany rhythmic dance and narrative.

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8. Arrange the following key commentators of the Rasasutra in chronological order:
I. Abhinavagupta
II. Bhattalollata
III. Bhattanayaka
IV. Sri Sankuka
(A) I, II, III, IV
(B) II, IV, III, I
(C) IV, III, II, I
(D) II, III, IV, I

9. Identify the correct pair of Rasa and its corresponding Sthayibhava.
(A) Sringara - Krodha
(B) Raudra - Rati
(C) Karuna - Soka
(D) Hasya - Utsaha

10. Consider the following statements about Rasa theory:
I. Sthayibhavas are latent emotions in the spectator.
II. Vyabhicharibhavas are 33 in number.
III. Sattvikabhavas are 8 in number.
IV. Bharata accepted Santa as the ninth Rasa in his original text.
V. Vibhavas are categorized into Alambana and Uddipana.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

11. Identify the incorrect pair regarding the constituents of Rasa.
(A) Alambana - The object of emotion
(B) Uddipana - The environment that heightens emotion
(C) Anubhava - The physical expression of emotion
(D) Sthayibhava - The fleeting, unstable emotion

12. Which of the following is NOT one of the eight original Rasas mentioned by Bharata?
(A) Sringara
(B) Santa
(C) Raudra
(D) Bibhatsa

13. Given below are two statements regarding the Rasasutra:
Statement I: The Rasasutra focuses on how aesthetic experience is generated.
Statement II: Bharata equates Rasa merely with a person's everyday, worldly emotional state.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

14. What is the most appropriate translation for the term 'Sthayibhava'?
(A) Fleeting or transitory feeling
(B) Involuntary biological reaction
(C) External environmental stimulus
(D) Permanent or foundational emotion

15. A student analyzing a play notes that a character's trembling and sweating are beyond their conscious control. Which specific category of Bhavas is the student identifying?
(A) Sattvikabhava
(B) Vyabhicharibhava
(C) Sthayibhava
(D) Vibhava

16. In a performance, a tiger enters the stage, causing fear in the character. Here, the tiger acts as the primary focal point of fear. In the context of Rasa theory, the tiger is best described as:
(A) Anubhava
(B) Alambana Vibhava
(C) Uddipana Vibhava
(D) Vyabhicharibhava

17. What is the direct effect of the conjunction of Vibhava, Anubhava, and Vyabhicharibhava according to Bharata?
(A) Plot development
(B) Rasa nishpatti (realization)
(C) Character introduction
(D) Musical harmony

18. How many Sattvikabhavas are mentioned in the Natyashastra?
(A) 8
(B) 10
(C) 33
(D) 49

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spectator views the characters without personal prejudice or historical constraints.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

39. What is the most appropriate definition of 'Bhojakatva' in Bhattanayaka's theory?
(A) Literal communication of the dramatic script
(B) Physical acting performance of the character
(C) Logical inference of the character's sorrow
(D) Final stage of aesthetic enjoyment by the spectator

40. A theater student realizes that during a tragic play, they do not feel personal sorrow, but a blissful, generalized emotional state. Which concept best explains this phenomenon?
(A) Sadharanikarana
(B) Utpattivada
(C) Anumitivada
(D) Chitraturaga Nyaya

41. According to Abhinavagupta, what is the cause of aesthetic bliss (Ananda)?
(A) The physical exertion demonstrated by the actor
(B) The literal dictionary meaning of the dialogue
(C) Suggestion manifesting the spectator's inherent Sthayibhava
(D) The historical accuracy of the specific set design

42. What is the fundamental concept of Abhinavagupta's Abhivyaktivada?
(A) Rasa is a manifestation of latent emotions.
(B) Rasa is newly created from nothing.
(C) Rasa is logically deduced like smoke indicates fire.
(D) Rasa is an illusion of reality.

43. Which of the following identifies the latent impressions in the spectator's mind that Abhinavagupta refers to?
(A) Vibhavas
(B) Anubhavas
(C) Sattvikas
(D) Vasanas or Samskaras

44. Define 'Vyanjana' in the context of Abhinavagupta's aesthetic theory.
(A) Literal interpretation
(B) Power of suggestion
(C) Physical expression
(D) Illusory perception

45. Which of the following correctly describes Abhinavagupta's view on the nature of Rasa?
(A) Laukika (Mundane world)
(B) Bhautika (Physical matter)
(C) Alaukika (Transcendental bliss)
(D) Tarka (Logical reasoning)

46. Identify the incorrect statement regarding Abhinavagupta's philosophy.
(A) He authored the commentary Abhinavabharati.
(B) He argued that Rasa is manifested, not produced.
(C) He equated aesthetic experience to Brahmananda Sahodara.
(D) He rejected the concept of Sadharanikarana entirely.

47. Which is an exception to the elements that Abhinavagupta considers necessary for Rasa realization?
(A) Direct worldly generation of emotion
(B) Vyanjana vritti
(C) Vasanas in the spectator
(D) Sadharanikarana

48. Given below are two statements regarding Abhinavagupta's aesthetics:
Statement I: Abhinavagupta considered Rasa experience to be akin to mystical realization (Brahmananda Sahodara).
Statement II: He believed that aesthetic experience is a permanent, unbreakable state just like Moksha.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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49. According to Abhinavagupta, the spectator's experience of Rasa is triggered by a process similar to:
(A) A seed growing into a tree
(B) A dormant seed sprouting with water and

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

30. Which of the following is a correct statement regarding Anumitivada?
(A) Aesthetic pleasure comes from the actor's actual experience of pain
(B) Rasa exists as a verifiable objective reality within the physical actor
(C) Theory relies strictly on the concept of universalization or Sadharanikarana
(D) Spectator's inference of emotion brings aesthetic pleasure

31. Match List I with List II concerning the commentators and their theories.
List I: (Commentators)
P. Bhattalollata
Q. Sri Sankuka
R. Bhattanayaka
S. Abhinavagupta
List II: (Theories)
1. Bhuktivada
2. Abhivyaktivada
3. Utpattivada
4. Anumitivada
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

32. Which of the following statements is incorrect regarding Bhattanayaka's theory?
(A) His theory is known as Bhuktivada.
(B) He based his theory on Nyaya philosophy.
(C) He introduced the concept of Sadharanikarana.
(D) He divided the function of words into Abhidha, Bhavakatva, and Bhojakatva.

33. Arrange the following philosophical schools chronologically as they were applied to Rasa theory by the four major commentators (Mimamsa, Nyaya, Sankhya, Vedanta/ Shaivism):
I. Mimamsa
II. Nyaya
III. Sankhya
IV. Kashmir Shaivism
(A) I, II, III, IV
(B) II, I, IV, III
(C) III, IV, I, II
(D) I, III, II, IV

34. Identify the correct pair of a concept and its originator in Rasa theory.
(A) Chitraturaga Nyaya - Sri Sankuka
(B) Sadharanikarana - Abhinavagupta
(C) Abhivyaktivada - Bhattalollata
(D) Utpattivada - Bhattanayaka

35. Consider the following statements about Bhattanayaka's concept of language functions in poetry:
I. Abhidha is the literal meaning.
II. Bhavakatva strips the characters of their specific historical identities.
III. Bhojakatva allows the spectator to enjoy the universalized emotion.
IV. Vyanjana is the primary function emphasized by Bhattanayaka.
V. His approach was influenced by Sankhya philosophy.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, IV, and V

36. Identify the incorrect pair of a commentator and their interpretation of 'Nishpatti'.
(A) Bhattalollata - Utpatti (Generation)
(B) Sri Sankuka - Anumiti (Inference)
(C) Bhattanayaka - Bhukti (Enjoyment)
(D) Abhinavagupta - Utpatti (Generation)

37. Which concept is NOT a part of Bhattanayaka's theory of Bhuktivada?
(A) Sadharanikarana
(B) Bhavakatva
(C) Vyanjana
(D) Bhojakatva

38. Given below are two statements regarding the concept of Sadharanikarana:
Statement I: Sadharanikarana refers to the universalization of the aesthetic experience.
Statement II: Through Sadharanikarana, the

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CHAPTER 04
Art and Aesthetics

1. What is the fundamental definition of 'Rasa' according to Bharata Muni's Rasasutra?
(A) Physical gestures and bodily movements of the performer
(B) Aesthetic flavor or juice realized by the audience
(C) Musical accompaniment and rhythmic patterns in a play
(D) Formal script and narrative of the theatrical event

2. Consider the following statements regarding the elements of Rasasutra:
I. Vibhava refers to the determinants or causes.
II. Anubhava refers to the involuntary physical responses.
III. Vyabhicharibhava refers to the transitory states.
IV. Sthayibhava refers to the permanent emotions.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II, III and IV

3. Who is the original propounder of the 'Rasasutra'?
(A) Bhattanayaka
(B) Abhinavagupta
(C) Bharata Muni
(D) Sri Sankuka

4. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): According to Bharata, Rasa is the culmination of the dramatic experience.
Reason (R): Rasa is produced by the exact combination of Vibhava, Anubhava, and Vyabhicharibhava.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. Which of the following statements correctly describes Bharata's view on Rasa?
(A) Rasa exists independently of the spectators.
(B) Rasa is synonymous with the actor's personal emotion.
(C) There is no theatrical meaning without Rasa.
(D) Rasa is experienced only by the actors on stage.

6. Match List I with List II regarding terms from the Rasasutra.
List I: (Terms)
P. Vibhava
Q. Anubhava
R. Vyabhicharibhava
S. Nishpatti
List II: (Descriptions)
1. Consequent
2. Realization/Production
3. Transitory state
4. Determinant
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

7. Which of the following statements is incorrect regarding the Natyashastra?
(A) Provides the foundational earliest formulation of Rasa theory
(B) Describes exactly eight distinct original Rasas
(C) Attributed to the authorship of Bharata Muni
(D) Exclusively discusses poetry while avoiding theatrical arts

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soil
(C) A painter drawing a canvas from scratch
(D) A judge analyzing evidence

50. Consider the following statements about Sthayibhavas:
I. They are permanent, innate emotions.
II. They form the basis of the corresponding Rasas.
III. They are 33 in number.
IV. Rati, Hasya, and Soka are examples of Sthayibhavas.
V. They can be completely destroyed by Vyabhicharibhavas.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and V
(C) I, III, and IV
(D) I, II, and V

51. Identify the incorrect pair of Rasa and Sthayibhava.
(A) Vira - Utsaha
(B) Bhayanaka - Bhaya
(C) Bibhatsa - Krodha
(D) Adbhuta - Vismaya

52. Which of the following is NOT categorized as a Sthayibhava?
(A) Jugupsa
(B) Krodha
(C) Nirveda
(D) Smriti

53. Given below are two statements regarding Sthayibhavas and Sancharibhavas:
Statement I: Sthayibhava is like the ocean, while Sancharibhavas are like the waves that rise and fall.
Statement II: Sancharibhavas are independent and do not require a Sthayibhava to exist in a performance.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

54. What is the primary characteristic that distinguishes a Sthayibhava from a Sancharibhava?
(A) Sthayibhava is fleeting, while Sancharibhava is permanent.
(B) Sthayibhava is the dominant emotion; Sancharibhava is transitory.
(C) Sthayibhava is physical, while Sancharibhava is mental.
(D) Sthayibhava applies to the actor, while Sancharibhava applies to the audience.

55. An actor portrays a mother grieving for her lost child. During the scene, she shows brief moments of anxiety, memory, and delusion, but the overriding emotion remains grief. In this scenario, what role do anxiety and memory play?
(A) Sthayibhava
(B) Anubhava
(C) Vibhava
(D) Sancharibhava

56. In the context of Rasa, how does the Uddipana Vibhava affect the Sthayibhava?
(A) It excites or enhances the Sthayibhava.
(B) It suppresses the Sthayibhava.
(C) It acts as the primary object of the Sthayibhava.
(D) It replaces the Sthayibhava.

57. Which specific concept refers to the 'transitory states' in Rasa theory?
(A) Sattvikabhava
(B) Sthayibhava
(C) Sancharibhava
(D) Anubhava

58. Consider the following components:
I. Nirveda
II. Glani
III. Srama
IV. Asuya
These are examples of:
(A) Sancharibhavas
(B) Sthayibhavas
(C) Sattvikabhavas
(D) Vibhavas

59. Define 'Sattvikabhava'.
(A) Conscious gestures and deliberate physical acting
(B) External and environmental stimulus factors
(C) Basic underlying emotional tone of the play

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(D) Involuntary physical expressions from deep emotion

60. Which of the following is a correct statement regarding Sattvikabhavas?
(A) Readily simulated without internal emotional depth
(B) Eight specific states, including tears and fainting
(C) External stimuli like gardens or lunar moonlight
(D) Representing the permanent emotion of the character

61. Identify the incorrect statement about Anubhavas.
(A) They are the consequences or effects of the emotion.
(B) They include deliberate actions like glancing or smiling.
(C) They are the root causes that generate the emotion.
(D) They communicate the internal state of the character to the audience.

62. Which of the following is NOT one of the eight Sattvikabhavas?
(A) Sveda (Sweating)
(B) Romancha (Horripilation)
(C) Vepathu (Trembling)
(D) Krodha (Anger)

63. Given below are two statements regarding Anubhavas and Sattvikabhavas:
Statement I: Anubhavas follow the rise of the emotion and make it known to others.
Statement II: Sattvikabhavas are a specific sub-category of Anubhavas that are involuntary.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

64. What is the effect of Alambana Vibhava in the process of Rasa realization?
(A) Creating the environmental background scenery
(B) Providing the primary object or person of the emotion
(C) Dictating the melodic musical rhythm of the scene
(D) Representing the audience's final state of bliss

65. If a hero falls in love with a heroine upon seeing her in a beautiful garden, the heroine is the:
(A) Uddipana Vibhava
(B) Alambana Vibhava
(C) Anubhava
(D) Sancharibhava

66. Define 'Art' in its broadest aesthetic sense.
(A) Conscious application of skill and imagination to create performances
(B) Production restricted to exclusively realistic oil paintings
(C) Mechanical and repetitive reproduction of natural scenes
(D) Scholarly study of ancient and historical literacy texts

67. Consider the following statements about the purpose of Art:
I. It serves to express human emotion and imagination.
II. It can function as a means of social commentary or communication.
III. Its only valid purpose is to generate economic utility.
IV. It often aims to evoke aesthetic pleasure.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

68. Which concept broadly defines the 'elements of Art' in visual and performative contexts?
(A) Profit, loss, supply, and demand
(B) Inference, generation, and manifestation
(C) Utpatti, Anumiti, and Bhukti
(D) Color, form, line, rhythm, and space

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69. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Art is often described as having both an intrinsic and an extrinsic purpose.
Reason (R): It can be valued purely for its aesthetic beauty (intrinsic) or for its communicative, social, or utilitarian function (extrinsic).
(A) Both A and R are true and R is the correct

explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

70. Which of the following accurately describes the relationship between Art and Aesthetics?
(A) Aesthetics is the practical application of Art.
(B) Art is creative production; aesthetics is the study of beauty.
(C) Art and Aesthetics are completely unrelated fields.
(D) Aesthetics only applies to nature, not to human-made Art.

71. Match List I with List II concerning Western aesthetic theories.
List I: (Theories)
P. Art as Imitation
Q. Art as Imagination
R. Art as Communication
S. Art as Utility
List II: (Thinkers)
1. Leo Tolstoy
2. John Dewey
3. Aristotle
4. R.G. Collingwood
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

72. Which of the following statements is incorrect regarding the concept of Performance Studies?
(A) Study limits its analysis to classical stage plays
(B) Analysis extends beyond traditional theatrical spaces
(C) Inquiry includes rituals, sports, and social interaction
(D) Richard Schechner is a pivotal figure in this field

73. Arrange the following Western philosophical concepts regarding art in a broad chronological progression of their primary emphasis:
I. Art as Imitation (Mimesis)
II. Art as Beauty (Enlightenment/Aesthetics)
III. Art as Imagination (Romanticism)
IV. Art as Utility/Experience (Pragmatism)
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, II, I, IV

74. Identify the correct pair of a Western philosopher and their associated theory of Art.
(A) Aristotle - Art as Catharsis
(B) Plato - Art as Utility
(C) Tolstoy - Art as Imagination
(D) Collingwood - Art as Imitation

75. Consider the following statements about 'Art as Imitation':
I. It is also known as the theory of Mimesis.
II. Plato viewed imitation negatively as a 'copy of a copy'.
III. Aristotle viewed imitation positively as a natural human instinct.
IV. This theory originated in 19th-century Romanticism.
V. It claims art mirrors reality.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

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76. Identify the incorrect pair regarding Western theories.
(A) Plato - Mimesis (Negative view)
(B) Tolstoy - Formal beauty without emotional infection
(C) Aristotle - Catharsis
(D) Kant - Disinterested pleasure in Beauty

77. Which is an exception to the elements typically studied within Performance Studies?
(A) Classical theatrical stage plays
(B) Religious rituals and ceremonies
(C) Chemical composition of painting oils
(D) Political rallies and protests

78. Given below are two statements regarding Performance Studies:
Statement I: Performance Studies posits that 'performance' is a broad spectrum of human behavior.
Statement II: According to Performance Studies, everyday life activities can be analyzed

98. Consider the following elements of a dramatic performance:
I. The script
II. The actor's facial expression
III. The background music
IV. The audience's latent memories
V. The final aesthetic bliss
In Abhinavagupta's framework, which of these represents 'Vasanas'?
(A) IV
(B) I
(C) III
(D) V

99. Which of the following pairings of a theorist and their view on audience emotion is incorrect?
(A) Aristotle - Purgation of emotion
(B) Tolstoy - Infection of emotion
(C) Plato - Enhancement of pure logical reasoning
(D) Bhattanayaka - Enjoyment of universalized emotion

100. Which concept is an exception to the theories valuing the emotional impact of art on the audience?
(A) Catharsis
(B) Rasa
(C) Art as Communication (Tolstoy)
(D) Strict Formalism without emotional focus

101. Given below are two statements regarding the theory of Art as Utility:
Statement I: The theory of 'Art as Utility' rejects the idea that art should be placed on a pedestal disconnected from life.
Statement II: Pragmatists argue that art's value lies in its functional contribution to human experience.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

102. What is the most appropriate description of 'Aesthetics' as a branch of philosophy?
(A) The study of beauty, art, and taste
(B) The study of moral values
(C) The study of knowledge and truth
(D) The study of political systems

103. A student is tasked with analyzing a ritual dance. Instead of judging its beauty, they analyze its social function, the repeated behavioral patterns, and its cultural significance. This approach is rooted in:
(A) Kantian Aesthetics
(B) Utpattivada
(C) Performance Studies
(D) Platonism

104. What causes the realization of Rasa according to the fundamental Rasasutra?
(A) Isolated presence of a single Sthayibhava
(B) Conjunction of Vibhava, Anubhava, and Vyabhicharibhava
(C) Architectural design of the theatrical space
(D) Grammatical perfection of the dramatic script

105. Which of the following is the effect of Sadharanikarana on the spectator?
(A) Becoming indifferent and falling asleep
(B) Mistaken identification as the character
(C) Experiencing emotion as a universal phenomenon
(D) Focusing on the flaws of the actor

106. Who coined the term 'Aesthetics' in the 18th century?
(A) Alexander Baumgarten
(B) Immanuel Kant
(C) Aristotle
(D) John Dewey

107. By applying the concept of 'Art as Imitation', how would one evaluate a portrait?
(A) By its practical use in society
(B) By its accurate resemblance to the subject
(C) By how much emotion it conveys
(D) By the originality of the painter's imagination

108. Define 'Anubhavas' in the context of an actor's performance.
(A) Involuntary sweating of the physical actor
(B) Environmental setting of the dramatic stage
(C) Deliberate expressions demonstrating internal emotion
(D) Rhythmic clapping performed by the audience

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89. A philosopher argues that the value of an artwork lies in its ability to enhance human experience and serve practical social needs. This aligns best with:
(A) Art as Beauty
(B) Art as Imitation
(C) Art as Utility (Pragmatism)
(D) Art as Catharsis

90. Consider the following statements about John Dewey's aesthetics:
I. He wrote 'Art as Experience'.
II. He believed art is isolated from everyday life.
III. He argued that aesthetic experience is continuous with normal human activity.
IV. He viewed art through a pragmatist lens.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

91. Who authored the seminal text 'Art as Experience', advocating for the integration of art into daily life?
(A) Immanuel Kant
(B) Leo Tolstoy
(C) R.G. Collingwood
(D) John Dewey

92. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Performance Studies scholars often analyze rituals and sports alongside traditional theatre.
Reason (R): Performance Studies defines performance broadly as "twice-behaved behavior" or restored behavior, encompassing many cultural practices.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

93. Which of the following is a correct statement regarding Richard Schechner's concept of 'restored behavior'?
(A) Concept applies exclusively to the field of cinema
(B) Spontaneous actions never performed by individuals
(C) Physical actions learned, rehearsed, and repeated
(D) Ancient Sanskrit term referring to theatrical acting

94. Match List I (Thinker) with List II (Key Concept).
List I: (Thinker)
P. Bharata Muni
Q. Aristotle
R. Immanuel Kant
S. Leo Tolstoy
List II: (Key Concept)
1. Catharsis
2. Disinterested Pleasure
3. Emotional Infection
4. Rasa
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-4, S-2

95. Identify the incorrect statement comparing Rasa theory and Western theories.
(A) Art should isolate individuals from humanity
(B) Rasa emphasizes aesthetic relish (Ananda), akin to some Western theories of aesthetic pleasure.
(C) Catharsis and Rasa both deal with the emotional response of the audience.
(D) Mimesis has parallels with the Indian concept of Anukarana (imitation/representation).

96. In an academic analysis, applying Bharata's Rasa theory to a modern film scene to evaluate its emotional impact is an example of:
(A) Chronological ordering
(B) Concept Application
(C) Mechanical reproduction
(D) Historical exclusion

97. Identify the correct pair of Rasa concept and its Western approximate equivalent.
(A) Sadharanikarana - Utilitarianism
(B) Anukarana - Mimesis
(C) Sthayibhava - Disinterestedness
(D) Vibhava - Catharsis

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as performances.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

79. What is the most appropriate definition of 'Catharsis' in Aristotle's Poetics?
(A) Purgation or purification of pity and fear
(B) Extreme physical exhaustion of the actors
(C) General intellectual confusion of the audience
(D) Literal imitation of a historical event

80. A theater critic notes that a tragedy helps the audience release their pent-up anxieties, leaving them emotionally cleansed. Which classical theory is the critic applying?
(A) Art as Imagination
(B) Art as Catharsis
(C) Art as Communication
(D) Art as Utility

81. How does Aristotle's concept of Mimesis differ from Plato's?
(A) Plato thought Mimesis was divine, Aristotle thought it was evil.
(B) Aristotle thought art reveals universal truths via imitation.
(C) Aristotle rejected Mimesis entirely.
(D) Both believed Mimesis was strictly mathematical.

82. Which theory is primarily associated with the idea that the true essence of art lies in the artist's mind rather than the physical object produced?
(A) Art as Imagination
(B) Art as Imitation
(C) Art as Utility
(D) Art as Catharsis

83. Define 'Art as Imagination' in the context of aesthetic theory.
(A) Mechanical and accurate copying of natural forms
(B) Physical tools and crafts used for daily chores
(C) Internal creative process and expression of the artist
(D) Validity based strictly on communicating a moral lesson

84. Which of the following is a correct statement regarding R.G. Collingwood's aesthetic theory?
(A) Aesthetic production is essentially a form of craft
(B) Primary purpose of all art is pure entertainment
(C) All art is merely an imitation of physical objects
(D) Distinction between true art and mere technical craft

85. Identify the incorrect statement about the theory of 'Art as Beauty'.
(A) It emphasizes aesthetic pleasure for its own sake.
(B) Immanuel Kant is a key figure in this discourse.
(C) Beautiful artwork must have a direct practical use
(D) It argues that the aesthetic judgment is 'disinterested'.

86. Which of the following concepts is an exception to Kant's theory of aesthetic judgment?
(A) Disinterested pleasure
(B) Art as a tool for political propaganda
(C) Purposiveness without purpose
(D) Universal validity of aesthetic judgment

87. Given below are two statements regarding the theory of Art as Communication:
Statement I: The theory of 'Art as Communication' emphasizes the transmission of feelings from the artist to the audience.
Statement II: Leo Tolstoy argued that if an artwork fails to infect the audience with the artist's emotion, it is not true art.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

88. What is the fundamental principle of Leo Tolstoy's theory of Art?
(A) Infectious communication of emotion uniting humanity
(B) Complex codes understood only by intellectual elites
(C) Exact visual and physical replica of natural reality
(D) Art is fundamentally and essentially useless

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109. Which of the following statements is correct about the number of Vyabhicharibhavas?
(A) There are 8 Vyabhicharibhavas.
(B) There are 33 Vyabhicharibhavas.
(C) There are 9 Vyabhicharibhavas.
(D) There are 49 Vyabhicharibhavas.

110. Consider the following statements regarding the elements of Art:
I. Form refers to the three-dimensional quality of an object.
II. Line is used to define shape, contours, and outlines.
III. Color involves hue, value, and intensity.
IV. Texture only refers to the literal, physical feeling of a surface, never visual.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

111. Identify the incorrect statement regarding Performance Studies.
(A) It relies heavily on anthropology and sociology.
(B) It asserts that text is superior to physical performance.
(C) It examines how identities are constructed through performative acts.
(D) It treats everyday rituals as valid subjects of study.

112. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): According to Abhinavagupta, the experience of Rasa is Alaukika (extraordinary).
Reason (R): The aesthetic emotion experienced during a play is fundamentally different from everyday, worldly emotional suffering or joy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

113. Which concept correctly explains why an audience enjoys watching a tragic play?
(A) Actors perform poorly and create comedy
(B) Audience enjoys the real pain of others
(C) Process transforms grief into transcendental bliss
(D) Tragedies are usually financially profitable

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114. Match List I (Sthayibhava) with List II (Rasa).
List I: (Sthayibhava)
P. Krodha
Q. Utsaha
R. Bhaya
S. Jugupsa
List II: (Rasa)
1. Bhayanaka
2. Vira
3. Raudra
4. Bibhatsa
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

115. Identify the incorrect statement about the relationship between Vibhava and Rasa.
(A) Vibhavas are the transient emotions felt by the spectator.
(B) Vibhavas are the causes that awaken the Sthayibhava.
(C) Without Vibhavas, Rasa realization cannot occur.
(D) Vibhavas are divided into Alambana and Uddipana.

116. A community performs a dance every year to bring rain. According to John Dewey's aesthetic theory, this dance is best viewed as:
(A) Art as utility and integrated community experience
(B) Disinterested beauty
(C) A mere imitation of clouds
(D) Purely a formalistic pattern

117. Identify the correct pair of Rasa and its traditional presiding deity according to Natyashastra.
(A) Sringara - Vishnu
(B) Raudra - Brahma
(C) Hasya - Shiva
(D) Karuna - Indra

118. Consider the following regarding the development of Rasa theory:
I. Bharata introduced the basic sutra.
II. Bhattalollata interpreted it through

Statement II: Performance Studies suggests that gender, rituals, and professional roles involve performative aspects.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

139. What is the most appropriate definition of 'Vibhava'?
(A) Underlying cause or determinant of an emotion
(B) Physical and biological reaction to a stimulus
(C) Final realization state of aesthetic pleasure
(D) Fleeting and transitory emotional mental state

140. A director trains an actor to effectively use their voice, pitch, and tone to convey grief. Which type of Abhinaya is being utilized?
(A) Vachika
(B) Angika
(C) Aharya
(D) Sattvika

141. The visual and spatial elements used to construct a stage set are most closely related to which aesthetic concept?
(A) Elements of Art (Space, Form, Color)
(B) Catharsis
(C) Anumitivada
(D) Vyabhicharibhava

142. What is the direct cause of Anubhava in a dramatic character?
(A) Sthayibhava triggered by the Vibhava
(B) The spectator's reaction
(C) The musical background
(D) The author's imagination

143. Who defined Art as the expression of impressions?
(A) Benedetto Croce
(B) Plato
(C) Aristotle
(D) Karl Marx

144. Applying the 'Art as Communication' theory, how would one assess a novel?
(A) By its grammatical complexity
(B) Reader feeling author's exact emotion
(C) By its historical accuracy
(D) By its physical binding

145. Define 'Chitraturaga Nyaya'.
(A) Painted horse maxim explaining representation
(B) The maxim of the blind men and the elephant.
(C) The rule of musical rhythm.
(D) The physical training of the actor.

146. Consider the following regarding the four commentators:
I. Bhattalollata: Utpattivada
II. Sri Sankuka: Anumitivada
III. Bhattanayaka: Bhuktivada
IV. Abhinavagupta: Abhivyaktivada
Which of the above matches are correct?
(A) I and II
(B) I, II and III
(C) III and IV
(D) I, II, III and IV

147. Identify the incorrect statement regarding the nature of Rasa.
(A) Identical to worldly emotion of the actor
(B) Rasa is considered Alaukika (transcendental).
(C) Rasa is an indivisible, unified experience.
(D) Rasa requires a sympathetic spectator (Sahrudaya).

148. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): According to Abhinavagupta, not everyone can experience Rasa.
Reason (R): Only a 'Sahrudaya', a spectator with aesthetic sensibility and latent impressions (Vasanas), can realize Rasa.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

149. Which of the following is a correct statement regarding 'Aharya Abhinaya'?
(A) Use of costumes, makeup, and stage props
(B) It involves the actor's facial expressions.

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129. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Alexander Baumgarten is often credited with establishing Aesthetics as a distinct philosophical discipline.
Reason (R): He defined it as the science of sensory cognition, distinct from logic.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. Which of the following is a correct statement regarding Kant's view on 'Beauty'?
(A) Disinterested satisfaction free from practical utility
(B) Beauty determined by personal subjective desire
(C) Beauty is merely the imitation of nature
(D) Beauty must convey a moral lesson

131. Match List I with List II regarding concepts and thinkers.
List I: (Concept)
P. Mimesis
Q. Natyashastra
R. Art as Communication
S. Art as Experience
List II: (Thinker/Text)
1. Bharata Muni
2. Plato/Aristotle
3. John Dewey
4. Leo Tolstoy
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

132. Identify the incorrect statement concerning 'Art as Imagination'.
(A) Artistic value rests in physical material manipulation
(B) It argues that the true work of art exists in the artist's mind.
(C) R.G. Collingwood is a major proponent.
(D) It heavily influenced the Romantic period.

133. If an artwork is created purely to serve a function, such as a beautifully designed chair, which theory best emphasizes its value?
(A) Art as Utility
(B) Art as Imagination
(C) Art as Catharsis
(D) Art as Communication

134. Identify the correct pair of Rasa and its traditional color according to Natyashastra.
(A) Sringara - Syama (Dark green/black)
(B) Raudra - Sita (White)
(C) Hasya - Rakta (Red)
(D) Bhayanaka - Pita (Yellow)

135. Consider the following statements about 'Art as Catharsis':
I. It originated from Aristotle's Poetics.
II. It specifically relates to tragedy.
III. It involves the purgation of pity and fear.
IV. It asserts that art should suppress human emotions entirely.
V. It defends poetry against Plato's criticisms.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

136. Identify the incorrect pair regarding the elements of Art.
(A) Form - A two-dimensional shape
(B) Line - The path of a point moving through space
(C) Texture - The surface quality or feel of an object
(D) Value - The lightness or darkness of a color

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137. Which concept is an exception to the components required for a theatrical performance according to Bharata?
(A) Chitraturaga (Painted horse illusion)
(B) Angika Abhinaya (Physical acting)
(C) Vachika Abhinaya (Vocal acting)
(D) Aharya Abhinaya (Costumes/Makeup)

138. Given below are two statements regarding Performance Studies:
Statement I: Performance Studies views performance as isolated entirely within the theater building.

generation (Utpatti).
III. Sri Sankuka introduced the concept of inference (Anumiti).
IV. Bhattanayaka introduced the theory of manifestation (Abhivyakti).
V. Abhinavagupta synthesized it with Kashmiri Shaivism.

Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

119. Identify the incorrect pair of a philosophical school and its stance on Rasa.
(A) Charvaka - Focus on transcendental bliss
(B) Mimamsa - Focus on action and generation
(C) Nyaya - Focus on logic and inference
(D) Sankhya - Focus on enjoyment/Bhukti

120. Which element is considered an exception to the 'Sattvikabhavas'?
(A) Stambha (Paralysis/Stupefaction)
(B) Asru (Tears)
(C) Pralaya (Fainting)
(D) Smriti (Memory)

121. Given below are two statements regarding Sancharibhavas:
Statement I: Sancharibhavas are like temporary guests that visit the Sthayibhava and then depart.
Statement II: A single Sancharibhava, such as anxiety (Cinta), can only be associated with one specific Rasa.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

122. What is the most appropriate definition of 'Alambana Vibhava'?
(A) Primary object or person upon whom emotion depends
(B) Environmental factors that stimulate emotion
(C) Physical reaction to fearful situations
(D) Permanent and underlying emotional state

123. A student notes that an actor's portrayal of anger includes red eyes, flared nostrils, and shouting. These deliberate physical actions are classified as:
(A) Sancharibhavas
(B) Anubhavas
(C) Vibhavas
(D) Sattvikabhavas

124. How does the theory of 'Art as Communication' evaluate the success of an artwork?
(A) Evaluating based on market monetary value
(B) Effectively transmitting emotion to the audience
(C) Assessing precision of imitation of reality
(D) Adherence to strict formal structural rules

125. The realization of Rasa is often described by the term 'Brahmananda Sahodara'. What does this imply?
(A) Rasa is akin to spiritual bliss of realizing Brahman
(B) Rasa is the twin brother of worldly pleasure
(C) Rasa is completely an illusion
(D) Rasa is a purely intellectual exercise

126. Define 'Natya' as conceptualized by Bharata.
(A) Purely rhythmic dance without acting
(B) Instrumental music
(C) Composite art of acting, dance, music, and poetry
(D) The recitation of Vedas

127. Consider the following statements about 'Sadharanikarana':
I. It was introduced by Abhinavagupta.
II. It means universalization or generalization.
III. It removes the constraints of time and space from the aesthetic experience.
IV. It allows the spectator to relate to the emotion of the character.

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

128. Who among the following is NOT one of the four main commentators of the Rasasutra?
(A) Bhattalollata
(B) Dandin
(C) Sri Sankuka
(D) Bhattanayaka

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(C) It refers to the involuntary physical responses.
(D) It is the vocal delivery of dialogue.

150. Match List I with List II regarding aesthetic theories and their core ideas.
List I: (Aesthetic Theory)
P. Imitation
Q. Imagination
R. Beauty
S. Utility
List II: (Core Idea)
1. Disinterested pleasure
2. Art serves practical human life
3. Expression of the artist's mind
4. Mirroring reality
(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-1, R-4, S-3

151. Identify the incorrect statement regarding 'Art as Utility'.
(A) It values the functional purpose of art.
(B) Completely detached from daily life
(C) John Dewey is a key proponent.
(D) It integrates aesthetics with practical experience.

152. Arrange the following stages of Rasa realization according to Bhattanayaka:
I. The literal apprehension of the text/play.
II. The universalization of the characters and emotions.
III. The final enjoyment of the aesthetic bliss.
(A) I, II, III
(B) I, III, II
(C) II, III, I
(D) III, I, II

153. Identify the correct pair of a Western theory and its defining characteristic.
(A) Catharsis - Emotional purgation
(B) Mimesis - Disinterestedness
(C) Art as Beauty - Utilitarian function
(D) Art as Communication - Mathematical precision

154. Consider the following statements about 'Vyabhicharibhavas':
I. They are also known as Sancharibhavas.
II. They strengthen the Sthayibhava.
III. They are permanent and do not change throughout the play.
IV. Examples include envy, intoxication, and fatigue.
V. They are 33 in total.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and V

155. Identify the incorrect pair of a Vyabhicharibhava and its meaning.
(A) Srama - Fatigue
(B) Mada - Intoxication
(C) Rati - Love
(D) Asuya - Envy

156. Which is an exception to the types of Abhinaya defined by Bharata?
(A) Angika
(B) Vachika
(C) Laukika
(D) Sattvika

157. Given below are two statements regarding the Natyashastra:
Statement I: The Natyashastra is often referred to as the Fifth Veda.
Statement II: It was created to make knowledge accessible to all classes of society.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

158. What is the most appropriate description of a 'Sahrudaya'?
(A) Ideal spectator with aesthetic sensibility
(B) The primary actor
(C) The author of the play
(D) The stage manager

159. An actor feels no real sadness but perfectly mimics crying and sighing to depict grief. According to Bhattalollata's Utpattivada, where does the Rasa reside?
(A) Historically in character, attributed to actor
(B) In the spectator only
(C) Exclusively in the playwright

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(B) Practical function
(C) Integration with daily life
(D) Enhancing human experience

240. Given below are two statements regarding the experience of Rasa:
Statement I: The Rasasutra applies exclusively to the experience of the actor.
Statement II: According to Abhinavagupta, the actor does not experience Rasa; they are merely the vessel or instrument.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

241. What is the most appropriate description of 'Vyabhicharibhava' based on its etymology?
(A) Moving toward Sthayibhava to manifest it
(B) That which permanently stays in the mind.
(C) That which destroys the play.
(D) That which creates the physical stage.

242. A theatre group stages a play in a public square to protest a new law. The audience is encouraged to join the performance. This event is best analyzed academically using:
(A) Performance Studies
(B) The theory of Disinterested Beauty
(C) Strict Formalism
(D) Art for Art's sake

243. How does Kant's 'purposiveness without purpose' apply to a beautiful painting?
(A) Designed and meaningful but lacking practical utility
(B) The painting has no design but is highly useful.
(C) The painting was created accidentally.
(D) The painting must be used as a tool.

244. Define the term 'Uddipana Vibhava'.
(A) Environmental factors exciting or enhancing emotion
(B) The central character of the play.
(C) The final realization of bliss.
(D) The literal spoken dialogue.

245. Consider the following statements about John Dewey's aesthetics:
I. Art is a specialized, isolated activity.
II. Art is a refinement of ordinary experience.
III. The aesthetic experience involves a complete, unified interaction with the environment.
IV. Museum culture often separates art from its living context.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

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246. Which of the following statements incorrectly characterizes the evolution of Rasa theory?
(A) Universally rejected by later Indian poeticians
(B) It started as an analysis of theatrical elements by Bharata.
(C) It evolved into an analysis of the spectator's psychology.
(D) It culminated in Abhinavagupta's metaphysical synthesis.

247. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Art can be considered a form of 'Communication'.
Reason (R): Through art, the creator encodes an emotional or intellectual message that is experienced by the audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

248. Which aesthetic theory would most likely evaluate a poem based on how perfectly it adheres to internal rules of meter and rhyme, regardless of its emotional content?
(A) Formalism
(B) Art as Communication
(C) Art as Catharsis
(D) Art as Experience

249. Match List I with List II regarding theories and analogies.
List I: (Commentator's Theory)
P. Utpattivada
Q. Anumitivada

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(A) I, II, III, IV
(B) II, I, IV, III
(C) IV, III, II, I
(D) III, IV, I, II

170. Identify the correct pair of a theorist and their core emphasis.
(A) Bharata - Samyoga (Conjunction)
(B) Plato - Abhivyakti (Manifestation)
(C) Tolstoy - Catharsis (Purgation)
(D) Kant - Utpatti (Generation)

171. Consider the following components related to aesthetic theory:
I. Natyashastra
II. Poetics
III. Critique of Judgment
IV. Art as Experience
V. What is Art?
Which of the above belongs strictly to the Indian tradition?
(A) I only
(B) I and II
(C) II and III
(D) I, IV, and V

172. Identify the incorrect pair.
(A) Santa Rasa - Sama (Tranquility)
(B) Adbhuta Rasa - Vismaya (Astonishment)
(C) Karuna Rasa - Krodha (Anger)
(D) Bibhatsa Rasa - Jugupsa (Disgust)

173. Which of the following concepts is an exception to Bhattanayaka's theory of poetic language?
(A) Abhidha
(B) Bhavakatva
(C) Bhojakatva
(D) Anumiti

174. Given below are two statements regarding Mimesis:
Statement I: Plato believed art is imitation and therefore removed from the truth.
Statement II: Aristotle believed art is imitation, but saw it as a means to understand universal truths.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. What is the most appropriate term for the 'transitory emotions' that accompany the permanent emotion in a play?
(A) Vyabhicharibhava
(B) Sattvikabhava
(C) Anubhava
(D) Vibhava

176. A scholar is analyzing how a play's dialogue functions literalistically, universalizes the emotion, and finally brings enjoyment to the audience. Whose theoretical framework is being applied?
(A) Bhattanayaka
(B) Bhattalollata
(C) Sri Sankuka
(D) Plato

177. How does the 'Uddipana Vibhava' differ from 'Alambana Vibhava'?
(A) Uddipana enhances; Alambana is the primary object.
(B) Uddipana is the person; Alambana is the environment.
(C) Uddipana is the physical reaction; Alambana is the mental state.
(D) There is no difference between them.

178. What does the term 'Mimesis' translate to in Western aesthetic theory?
(A) Imitation or Representation
(B) Expression
(C) Purgation
(D) Imagination

179. A museum exhibits a urinal turned upside down (Duchamp's Fountain) to challenge the traditional boundaries of what constitutes 'Art'. This action aligns most closely with studying art as:
(A) Conceptual and performance-based critique
(B) Pure Mimesis
(C) Strict Classical Beauty
(D) Religious ritual

180. Define 'Bhuktivada'.
(A) Theory of generation
(B) Theory of inference
(C) Theory of enjoyment/relishing
(D) Theory of illusion

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181. Consider the following statements about 'Abhivyaktivada':
I. It is propounded by Abhinavagupta.
II. It states that Rasa is already latent in the spectator.
III. It compares Rasa realization to uncovering a covered lamp.
IV. It relies on the concept of 'Vyanjana' (suggestion).
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II, III and IV

182. Which of the following is an incorrect statement regarding 'Art as Imagination'?
(A) Art as physical material manipulation
(B) It emphasizes the internal mental state of the creator.
(C) It suggests the physical artwork is secondary to the creative idea.
(D) R.G. Collingwood is associated with this view.

183. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Tolstoy rejected many complex, elite works of art as 'false art'.
Reason (R): He believed true art must successfully communicate sincere emotion and be accessible to ordinary people.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. Which of the following theories focuses heavily on the 'disinterestedness' of the spectator?
(A) Kant's theory of Beauty
(B) Dewey's Art as Experience
(C) Tolstoy's Art as Communication
(D) Plato's Mimesis

185. Match List I with List II regarding theories and schools of philosophy.
List I: (Concept)
P. Utpattivada
Q. Anumitivada
R. Bhuktivada
S. Abhivyaktivada
List II: (School of Philosophy)
1. Sankhya
2. Kashmir Shaivism
3. Mimamsa
4. Nyaya
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

186. Identify the incorrect statement regarding 'Catharsis'.
(A) Results in emotional overload and damage
(B) It is a medical metaphor used by Aristotle.
(C) It aims at a healthy balance of emotions.
(D) It is specifically linked to tragedy in the Poetics.

187. Arrange the following aesthetics concepts in the chronological order of their formulation:
I. Mimesis (Plato)
II. Rasasutra (Bharata)
III. Disinterested Beauty (Kant)
IV. Art as Experience (Dewey)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

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188. Identify the correct pair regarding the elements of Rasa metaphors.
(A) All of the above are appropriate metaphorical pairs
(B) Sthayibhava - The seed
(C) Vibhava - The soil and water
(D) Anubhava - The visible tree/branches

189. Consider the following statements about Performance Studies:
I. It blurs the line between art and life.
II. It studies how cultural values are enacted.
III. It excludes text entirely.
IV. It views performance as 'restored behavior'.
V. Victor Turner contributed to its development.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V

(D) I, II, III, and V

190. Identify the incorrect statement regarding theorists and concepts.
(A) Tolstoy - Disinterested pleasure
(B) Schechner - Restored behavior
(C) Aristotle - Catharsis
(D) Dewey - Art as experience

191. Which concept is an exception to Kant's criteria for a judgment of taste?
(A) Objective logical truth
(B) Subjective universality
(C) Disinterestedness
(D) Purposiveness without purpose

192. Given below are two statements regarding the Rasasutra:
Statement I: The Rasasutra lists Sthayibhava explicitly in its formula.
Statement II: The Rasasutra explicitly lists Vibhava, Anubhava, and Vyabhicharibhava.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

193. What is the most appropriate understanding of the 'utility' of art in Pragmatist aesthetics?
(A) Art enriches daily experience and meaning
(B) Art should be used to make tools.
(C) Art is only useful if it makes money.
(D) Art is fundamentally useless.

194. A teacher uses a dramatic role-play to explain a historical event, focusing on how the students physically embody the historical figures. In Performance Studies, this is an example of:
(A) Restored behavior
(B) Pure formalism
(C) Disinterested beauty
(D) Catharsis

195. How does Abhinavagupta's concept of 'Vasanas' relate to Rasa?
(A) Latent impressions awakened to form Rasa
(B) Vasanas are the musical instruments used.
(C) Vasanas are the costumes worn by actors.
(D) Vasanas are the scripts.

196. Define 'Samyoga' in the context of the Rasasutra.
(A) Conjunction or combination
(B) Separation
(C) Destruction
(D) Illusion

197. Consider the following statements about the Natyashastra:
I. It is an ancient encyclopedic treatise on dramaturgy.
II. It covers stage design, makeup, and acting techniques.
III. It attributes the creation of Natya to Brahma.
IV. It rejects the inclusion of music in plays.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

198. Which of the following is an incorrect statement about Sri Sankuka's Chitraturaga Nyaya?
(A) It explains how an actor is perceived as the character.
(B) Literal tricking into thinking actor is horse
(C) It states the perception is neither completely real nor completely false.
(D) It implies a unique type of aesthetic recognition.

199. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): According to Bhattanayaka, aesthetic experience involves universalization (Sadharanikarana).
Reason (R): Universalization allows the spectator to experience the emotion free from personal, selfish interests or historical boundaries.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

200. Which philosophical approach to art strongly emphasizes that the artwork is a bridge for shared human empathy?
(A) Art as Communication (Tolstoy)
(B) Formalism
(C) Art as Imitation (Plato)

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(D) In the stage props

160. Applying the theory of 'Performance Studies', a wedding ceremony is analyzed as:
(A) A meaningless act
(B) Structured performance with restored behavior
(C) A purely literary text
(D) A mechanical biological function

161. How does Abhinavagupta explain the phenomenon where an audience member cries during a tragedy but still claims to 'enjoy' the play?
(A) Universalization manifests sorrow as bliss
(B) The spectator is emotionally disturbed and needs therapy.
(C) The spectator is crying out of boredom.
(D) The spectator believes the play is real life.

162. Define 'Angika Abhinaya'.
(A) Acting through body movements and gestures
(B) Acting through spoken word
(C) Acting through costume
(D) Acting through involuntary responses

163. Consider the following statements about 'Art as Beauty':
I. It is deeply connected to the Enlightenment era.
II. It separates the aesthetic experience from moral or practical judgments.
III. Immanuel Kant's 'Critique of Judgment' is a central text.
IV. It argues that beauty is identical to utility.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

164. Which of the following is an incorrect statement about Bharata's Rasa theory?
(A) Strictly textual poetry excluding theatre
(B) It involves a cause-and-effect relationship between Vibhavas and Anubhavas.
(C) It describes the holistic experience of the theatrical event.
(D) It lists eight original Rasas.

165. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Sri Sankuka used the concept of 'Anumiti' (inference) to explain Rasa.
Reason (R): He belonged to the Nyaya school of philosophy, which emphasizes logical inference.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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166. Which of the following theories argues that art is fundamentally a tool for social or moral cohesion by transmitting shared feelings?
(A) Art as Communication (Tolstoy)
(B) Art as Imitation
(C) Art as Beauty (Kant)
(D) Art as pure Form

167. Match List I with List II regarding the elements of Art.
List I: (Element of Art)
P. Color
Q. Line
R. Space
S. Texture
List II: (Definition)
1. The feeling of a surface
2. Hue, value, and intensity
3. The area around, within, or between objects
4. A mark connecting two points
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

168. Identify the incorrect statement regarding the purpose of Art.
(A) Exclusively for monetary profit
(B) Art can serve to document history.
(C) Art can act as a catalyst for social change.
(D) Art provides aesthetic experience.

169. Arrange the four types of Abhinaya as listed in traditional texts:
I. Angika
II. Vachika
III. Aharya
IV. Sattvika

(A) Art as Experience (Dewey)
(B) Art as pure Classical Beauty
(C) Art as Imitation
(D) Mimesis

211. How do 'Sattvikabhavas' differ from 'Anubhavas'?
(A) Sattvikabhavas are involuntary; Anubhavas are deliberate
(B) Sattvikabhavas are mental, Anubhavas are physical.
(C) Sattvikabhavas belong to the audience, Anubhavas to the actor.
(D) There is no difference.

212. Define 'Rasa' in the context of Abhinavagupta's Abhinavabharati.
(A) Aesthetic bliss manifesting when latent emotions are suggested
(B) A physical drink offered to the audience
(C) The literal meaning of the script
(D) The physical training of an actor

213. Consider the following statements about 'Utpattivada':
I. It asserts that Rasa is generated.
II. It connects the actor to the character through superimposition (Aropa).
III. It relies on Mimamsa philosophy.
IV. It successfully explains how the spectator achieves aesthetic bliss.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

214. Which is an incorrect statement about 'Art as Communication'?
(A) Insistence on high complexity inaccessible to masses
(B) It requires a sender (artist) and receiver (audience).
(C) It values the sincerity of the artist's emotion.
(D) Leo Tolstoy is its most famous proponent.

215. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): According to the theory of 'Art as Imagination', an unwritten poem in the poet's mind is already a work of art.
Reason (R): Proponents like Collingwood argue that the essence of art is the mental expression of emotion, not the physical artifact.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

216. Which theory most strongly emphasizes that art is a fundamental tool for organizing and enhancing human life?
(A) Art as Utility/Pragmatism
(B) Art as Beauty
(C) Art for Art's sake
(D) Formalism

217. Match List I (Rasa) with List II (Corresponding Sancharibhava Example).
List I: (Rasa)
P. Sringara
Q. Vira
R. Karuna
S. Bhayanaka
List II: (Sancharibhava)
1. Cinta (Anxiety) / Smriti (Memory)
2. Garva (Pride)
3. Glani (Depression)
4. Trasa (Fright)
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

218. Identify the incorrect statement regarding 'Santa Rasa'.
(A) Its Sthayibhava is Utsaha (Energy).
(B) It was added later and not included in Bharata's original eight Rasas.
(C) Its Sthayibhava is Sama (Tranquility).
(D) Abhinavagupta strongly advocated for its inclusion.

219. Arrange the following Western thinkers in chronological order:
I. Plato
II. Immanuel Kant
III. Leo Tolstoy
IV. John Dewey
(A) I, II, III, IV

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(D) Art for Art's Sake

201. Match List I with List II regarding commentators and their core terms.
List I: (Commentator)
P. Bhattalollata
Q. Sri Sankuka
R. Bhattanayaka
S. Abhinavagupta
List II: (Key Term)
1. Sadharanikarana (Introduction)
2. Vyanjana / Vasanas
3. Aropa (Superimposition)
4. Anumana (Inference)
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

202. Identify the incorrect statement regarding the nature of Sthayibhavas.
(A) Overwhelmed and destroyed by Sancharibhavas
(B) They are latent in the human mind.
(C) They are considered the root of Rasa.
(D) They correspond numerically to the Rasas.

203. Arrange the following stages of Rasa realization according to Bhattanayaka:
I. The literal apprehension of the text/play.
II. The universalization of the characters and emotions.
III. The final enjoyment of the aesthetic bliss.
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

204. Identify the correct pair of a theorist and their view on the ontological status of Rasa.
(A) Bhattalollata - Objective reality in historical character
(B) Sri Sankuka - Mystical illusion
(C) Bhattanayaka - Physical object
(D) Abhinavagupta - Purely physical sensation

205. Consider the following statements regarding Performance Studies:
I. It is interdisciplinary.
II. It examines the 'performativity' of everyday life.
III. It was developed partly by Richard Schechner.
IV. It only studies texts written before the 19th century.
V. It analyzes how power and identity are performed.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

206. Identify the incorrect pair of a concept and its meaning.
(A) Laukika - Worldly / Ordinary
(B) Alaukika - Extraordinary / Transcendental
(C) Ananda - Sorrow
(D) Sahrudaya - Aesthetically receptive spectator

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207. Which of the following elements is an exception to the visual elements of art?
(A) Rhythm/Tempo (in music)
(B) Color
(C) Line
(D) Shape

208. Given below are two statements regarding Western aesthetics:
Statement I: Aristotle believed that art provides intellectual pleasure through learning by imitation.
Statement II: Plato believed art is a powerful tool for discovering ultimate truth.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

209. What is the most appropriate definition of 'Vyanjana' in Indian aesthetics?
(A) Suggestive power of a word or art form
(B) The literal meaning of a word
(C) The grammatical structure of a sentence
(D) The physical stage

210. A modern installation artist creates a room that requires the audience to walk through and interact with objects to complete the artwork's meaning. This highly interactive process aligns best with:

(D) I, III and IV

230. Which of the following is an incorrect statement about the relationship between Rasa and Bhava?
(A) Bhavas and Rasa are exactly the same thing.
(B) Bhavas are the emotions, Rasa is the aesthetic experience of them.
(C) Rasa arises from the combination of Bhavas.
(D) Sthayibhavas are the foundation of Rasas.

231. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Aristotle defended poetry and tragedy against Plato's critiques.
Reason (R): Aristotle argued that tragedy serves a positive psychological function through Catharsis.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

232. Which theorist argued that Art is synonymous with Intuition and Expression?
(A) Benedetto Croce
(B) Leo Tolstoy
(C) John Dewey
(D) Plato

233. Match List I with List II regarding theories and metaphors.
List I: (Western Theory)
P. Imitation
Q. Catharsis
R. Communication
S. Utility
List II: (Core Metaphor)
1. A mirror reflecting reality
2. A medical purgative
3. An infectious disease (transmitting emotion)
4. A tool for living
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

234. Identify the incorrect statement regarding Bhattanayaka's 'Bhavakatva'.
(A) Literal dictionary meaning of specific words
(B) It is the power of universalization.
(C) It frees the aesthetic object from local constraints.
(D) It makes the emotion relatable to all spectators.

235. Arrange the following elements in the process of aesthetic experience according to Abhinavagupta:
I. Perception of Vibhavas and Anubhavas
II. Awakening of latent Vasanas
III. Manifestation of Rasa (Alaukika Ananda)
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

236. Identify the correct pair.
(A) Sattvika Bhava - Sveda (Sweat)
(B) Vyabhichari Bhava - Rati (Love)
(C) Sthayi Bhava - Nirveda (Detachment)
(D) Anubhava - Alambana (Object)

237. Consider the following statements about 'Performance Studies':
I. It looks at 'is' performance versus 'as' performance.
II. It restricts its scope to classical Indian theatre.
III. It involves the study of play, games, and sports.
IV. It examines the performative nature of gender and identity.
V. It views performance as an episteme.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

238. Identify the incorrect pair regarding the categories of Bhavas.
(A) Vibhavas - 33
(B) Sthayibhavas - 8 (originally)
(C) Sattvikabhavas - 8
(D) Vyabhicharibhavas - 33

239. Which concept is an exception to the theory of 'Art as Utility'?
(A) Art for Art's sake

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(B) II, I, IV, III
(C) I, III, II, IV
(D) III, II, I, IV

220. Identify the correct pair of an Indian aesthetic concept and its English translation.
(A) Vibhava - Consequent
(B) Anubhava - Determinant
(C) Vyabhicharibhava - Transitory State
(D) Sthayibhava - Involuntary State

221. Consider the following statements regarding 'Art as Imitation':
I. Plato believed imitation leads people away from truth.
II. Aristotle believed imitation is a natural way humans learn.
III. Mimesis is the Greek term for imitation.
IV. Both Plato and Aristotle agreed that all art should be banned.
V. Imitation theory focuses on the relationship between the artwork and reality.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

222. Identify the incorrect pair regarding types of Abhinaya.
(A) Aharya - Pure internal emotion without external aids
(B) Angika - Body movements
(C) Vachika - Speech and song
(D) Sattvika - Involuntary physical expressions

223. Which concept is an exception to Abhinavagupta's aesthetic philosophy?
(A) Utpatti (Physical generation of emotion in actor)
(B) Abhivyakti (Manifestation)
(C) Vyanjana (Suggestion)
(D) Alaukika Ananda (Transcendental bliss)

224. Given below are two statements regarding Catharsis and Rasa:
Statement I: The concept of Catharsis involves purging the audience of pity and fear.
Statement II: The concept of Rasa involves generating permanent worldly sorrow in the audience.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

225. What is the most appropriate synthesis of the Rasa theory's ultimate goal?
(A) Elevating consciousness to unified aesthetic bliss
(B) To strictly document historical facts.
(C) To provoke political revolution.
(D) To demonstrate the actor's physical stamina.

226. When a spectator watches a play about a historical figure, they do not view them merely as an individual, but as a universal embodiment of values. This cognitive shift is a direct result of:
(A) Sadharanikarana
(B) Utpattivada
(C) Aharya Abhinaya
(D) Sancharibhava

227. How do Vibhavas and Anubhavas work together in the Rasasutra?
(A) Vibhavas trigger emotion; Anubhavas communicate it
(B) They cancel each other out.
(C) Anubhavas trigger the emotion, and Vibhavas are the visible effects.
(D) They operate completely independently of the Sthayibhava.

228. Define the concept of 'Disinterestedness' in Kantian aesthetics.
(A) Appreciating beauty without practical or ownership desires
(B) Lack of attention or boredom.
(C) The inability to understand a work of art.
(D) The purely financial evaluation of art.

229. Consider the following statements about Richard Schechner's contributions:
I. He is a founder of Performance Studies.
II. He coined the term "restored behavior".
III. He strictly separated ritual from theatre.
IV. He emphasized the broad spectrum of performance.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV

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R. Bhuktivada
S. Abhivyaktivada

List II: (Core Action/Analogy)

1. Uncovering a covered lamp
2. Experiencing generalized emotion
3. Generating real emotion in the character
4. Inferring emotion from acting

(A) P-3, Q-4, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-1, R-4, S-3

250. What is the ultimate purpose of Art according to the synthesis of classical Indian aesthetics?
(A) Elevating consciousness to experience transcendental bliss
(B) To merely entertain and pass time
(C) To generate financial wealth for the artist
(D) To accurately record chronological history

Direction : Please read the following source carefully.

In a university seminar focused on ancient Indian aesthetics, a scholar presents a detailed case study centered around the foundational 'Rasasutra' articulated by Bharata. The scholar emphasizes that Bharata's formulation is not merely an abstract theoretical construct but a deeply practical framework designed specifically for theatrical performance. According to this foundational premise, the ultimate aesthetic experience arises exclusively from a specific conjunction of performance elements. The scholar illustrates this principle by analyzing a classical dramatic scene, demonstrating how the 'Rasasutra' serves as the primary mechanism for eliciting profound aesthetic relish in the minds of the audience. The presentation meticulously highlights that the aesthetic flavor is not inherently present in the isolated, individual components of the performance. Instead, it emerges dynamically only when these diverse elements intersect and harmonize on stage. Bharata's original treatise thereby establishes a highly complex methodology for understanding exactly how an audience perceives, processes, and internalizes the emotional core of a theatrical presentation. The academic case study ultimately concludes that the 'Rasasutra' remains the definitive reference point for evaluating the success of any performance in evoking the intended aesthetic response, proving that true theatrical efficacy relies on a structured, interdependent system rather than spontaneous artistic expression.

Based on the above source, attempt the following five questions.

251. What does the scholar emphasize about Bharata's 'Rasasutra' in the case study?
(A) An abstract theoretical construct of ancient aesthetics
(B) A practical performance framework
(C) A focus on purely spontaneous artistic expression
(D) An isolated analysis of individual performance parts

252. According to the passage, how does the aesthetic flavor emerge?
(A) Through the intersection and harmony of elements
(B) By isolating the individual components of the performance
(C) Through random, unstructured, and spontaneous expression
(D) By relying entirely on the audience's preexisting state

253. What role does the 'Rasasutra' play in theatrical presentations according to the text?
(A) It provides a historical account of ancient dramatic scenes
(B) It acts as a substitute for emotional and practical triggers
(C) The primary mechanism for eliciting aesthetic relish
(D) It discourages the audience from internalizing deep emotions

254. The academic case study concludes that true theatrical efficacy relies on which of the following?
(A) An unstructured method of presentation
(B) The isolation of the core emotional elements
(C) Spontaneous and uncoordinated artistic expression
(D) A highly structured and interdependent system

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255. What does the treatise establish regarding audience perception?
(A) A theory that audiences ignore the physical

290. The colloquium concludes that the theory of Art as Imagination prioritizes which of the following?
(A) Internal mental synthesis over mere documentation of the environment
(B) The strict documentation of the physical environment over original creation
(C) Absolute factual accuracy over the visionary act of the artist
(D) Purely rational thought over internal mental synthesis and creation

Direction : Please read the following source carefully.

An advanced aesthetics seminar conducts a comparative analysis of two significant western theories on Art: the concept of Art as Beauty and the concept of Art as Communication. The seminar frames its analysis around a case study of a highly abstract, modern dance performance. Initially, the scholars examine the performance through the lens of Art as Beauty, focusing purely on the formal qualities of the dance. In this context, the aesthetic value is derived solely from the harmonious proportions, the grace of movement, and the visual pleasure it provides to the observer, prioritizing sensory perfection over inherent meaning. Conversely, the seminar then shifts to analyze the exact same performance utilizing the theory of Art as Communication. Under this paradigm, the formal beauty becomes secondary to the transmission of ideas. The scholars investigate how the choreographer utilizes physical movements as a deliberate language to convey specific intellectual and emotional messages to the audience. The case study effectively demonstrates that while the theory of Beauty emphasizes the self-contained, formal excellence of the artistic object, the theory of Communication treats the artwork as a dynamic, transactional medium between the creator and the receiver.

Based on the above source, attempt the following five questions.

291. When examining the performance through the lens of Art as Beauty, where is the aesthetic value solely derived from?
(A) The efficient transmission of highly complex ideas
(B) The strict intellectual messages conveyed to the audience
(C) The harmonious proportions and distinct visual pleasure
(D) The dynamic, transactional medium of physical language

292. The theory of Art as Beauty prioritizes which aspect over inherent meaning?
(A) Absolute sensory perfection
(B) Complex intellectual dialogue
(C) Structured deliberate language
(D) Direct emotional messaging

293. Under the paradigm of Art as Communication, how is the formal beauty of the performance viewed?
(A) As the absolute primary objective of the entire artwork
(B) As completely irrelevant and totally ignored by the audience
(C) As the sole and exclusive source of visual pleasure
(D) As strictly secondary to the transmission of ideas

294. In the context of Art as Communication, how does the choreographer utilize physical movements?
(A) As a strict means to exclusively prioritize sensory perfection
(B) As a deliberate language to convey specific messages
(C) As a highly self-contained display of absolute formal excellence
(D) As completely random actions devoid of intellectual transmission

295. How does the theory of Communication treat the artwork in contrast to the theory of Beauty?
(A) As a totally static, autonomous, and silent object of artistic contemplation
(B) As an exclusively self-contained and isolated display of visual harmony
(C) A dynamic, transactional medium
(D) As an independent entity that remains completely isolated from the audience

Direction : Please read the following source carefully.

In an academic symposium dedicated to the intersection of aesthetics and society, researchers

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universalization. Under this elaboration of the theory of Rasa, the audience is freed from personal, localized attachments, allowing them to relish the emotion universally, devoid of individual ego. Building upon this, the study then transitions to Abhinavagupta's definitive synthesis, which elevates the discourse to a state of spiritual manifestation. Abhinavagupta's elaboration posits that the aesthetic experience is fundamentally a process of revelation, wherein the latent emotional states already residing within the spectator are illuminated and brought to consciousness. The case study illustrates that while Bhattanayaka solved the problem of personal attachment through the mechanics of universalization, Abhinavagupta provided the ultimate psychological and philosophical resolution, arguing that the true locus of the aesthetic experience is the highly refined consciousness of the spectator, where inherent emotional potential is fully realized.

Based on the above source, attempt the following five questions.

261. What is the crucial intervention made by Bhattanayaka regarding the aesthetic experience?
(A) It is exclusively a state of spiritual manifestation and grace
(B) It is strictly characterized by logical inference and reasoning
(C) It is a direct transmission of localized and personal attachments
(D) It is characterized by universalization

262. How does Bhattanayaka's theory affect the audience's perception of emotion?
(A) It reinforces their personal, private, and localized attachments
(B) It enables universal emotional relish
(C) It strictly bounds their emotion to their individual, private ego
(D) It prevents them from experiencing profound and complex tragic emotions

263. According to Abhinavagupta, the aesthetic experience is fundamentally a process of what?
(A) The strict logical deduction of various theatrical elements
(B) The imitation of historical characters by professional actors
(C) Revelation of latent emotional states
(D) The total repression of individual ego in the lead performer

264. Where does Abhinavagupta argue the true locus of the aesthetic experience resides?
(A) In the deeply tragic and emotional narrative of the stage play
(B) In the original historical context of the theatrical performance
(C) In the universalized and stylized environment of the theater stage
(D) In the refined consciousness of the spectator

265. The case study illustrates that Abhinavagupta provided the ultimate resolution to what type of problem?
(A) A profound psychological and philosophical problem
(B) A strict structural problem in playwriting and directing
(C) A dense historical and cultural theatrical problem
(D) A practical problem focused solely on actor training

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Direction : Please read the following source carefully.

In an applied theater workshop, a director utilizes the constituent elements of Rasa to instruct actors on generating precise audience responses. The instructional case study specifically focuses on the interdependent relationship between the environmental triggers and the physical manifestations of emotion, known respectively as Vibhavas and Anubhavas. The director sets a scene in a dark, isolated forest to demonstrate how these elements function practically. According to the framework, the forest setting itself, along with the sudden appearance of a threatening entity, serves as the primary environmental triggers, or Vibhavas, which fundamentally establish the contextual basis for the emotional state. Consequently, the actors are instructed to exhibit specific, deliberate physical reactions, such as trembling or a sudden change in facial expression. These visible, consequent actions function as the Anubhavas. The workshop systematically demonstrates that without carefully constructed environmental triggers, the physical manifestations appear hollow

ANSWERS

1. (B) Aesthetic flavor or juice realized by the audience
Rasa represents the central concept in Indian aesthetics, literally translating to juice or essence. According to the Natyashastra, it refers to the aesthetic flavor or emotional relish experienced by the spectator. It is not the emotion itself but the refined experience of that emotion, synthesized through the various elements of a dramatic performance on the stage.

2. (B) I, III and IV
Vibhava represents the determinants or objective causes of an emotion in a performance. Vyabhicharibhava refers to the thirty-three transitory states that accompany and strengthen the primary emotion. Sthayibhava identifies the permanent, underlying emotional states. While Anubhava includes physical responses, the term for specific involuntary responses is Sattvikabhava, making the other three statements the accurate definitions within the system.

3. (C) Bharata Muni
The formulation of the Rasasutra is attributed to the ancient sage Bharata Muni in his encyclopedic work, the Natyashastra. This text serves as the foundational authority for Indian dramaturgy and aesthetics. It introduces the formula explaining how the combination of determinants, consequents, and transitory states leads to the realization of an aesthetic experience for the appreciative audience members.

4. (A) Both A and R are true and R is the correct explanation of A.
Bharata Muni establishes that the ultimate goal of any dramatic performance is the realization of Rasa. This experience is not generated in isolation but arises specifically from the organized conjunction of three distinct elements: the causes, the visible effects, and the fleeting mental states. Thus, the systematic combination of these components serves as the direct mechanism for producing the theatrical experience.

5. (C) There is no theatrical meaning without Rasa.
Bharata Muni explicitly states in the Natyashastra that no meaning or purpose exists in a play without the presence of Rasa. This underscores the idea that the aesthetic relish is the very soul of the performing arts. Every element of theatre, from dialogue to gesture, is designed specifically to evoke this particular experience within the hearts of the spectators.

6. (A) P-4, Q-1, R-3, S-2
The Rasasutra identifies four key components for aesthetic realization. Vibhava represents the determinants or causes that trigger an emotion. Anubhava signifies the consequents or physical expressions that follow. Vyabhicharibhava denotes the transitory states that fleetingly accompany the primary emotion. Finally, Nishpatti refers to the actual realization or production of the final aesthetic state within the context of the performance.

7. (D) Exclusively discusses poetry while avoiding theatrical arts
The Natyashastra is an ancient, comprehensive treatise that serves as the foundation for Indian performing arts. It provides the earliest formulation of Rasa theory and describes eight original aesthetic states. Attributed to Bharata Muni, the text covers a wide range of subjects, including drama, dance, music, and stagecraft, rather than limiting its focus to poetry or literary arts alone.

8. (B) II, IV, III, I
The interpretation of Bharata's Rasasutra evolved through four major commentators over several centuries. Bhattalollata provided the earliest interpretation focused on the generation of emotion. He was followed by Sri Sankuka, who introduced the concept of logical inference. Later, Bhattanayaka proposed the theory of universalization and enjoyment. Finally, Abhinavagupta synthesized these views in the tenth century, emphasizing the role of suggestion.

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(B) Sattvika bhava
(C) Sthayi bhava
(D) Vibhava

272. How does the text describe the nature of Sanchari bhavas?
(A) Underlying and permanent emotional dispositions of characters
(B) Fleeting, transient emotional states that constantly rise and fall
(C) Purely involuntary, psychophysical manifestations of deep emotion
(D) Entirely static performances devoid of any emotional variation

273. What is the primary function of the transient emotional states in the performance?
(A) To entirely replace the permanent emotional disposition
(B) To create a completely static and unchanging stage performance
(C) To actively prevent the actor from achieving internal concentration
(D) To actively nourish and strengthen the primary emotional foundation

274. What condition must be met for Sattvika bhavas to occur during a performance?
(A) Full internal concentration and synchronization
(B) The actor must rely solely on transient and fleeting emotional states throughout
(C) The actor must deliberately discard the permanent emotional foundation for effect
(D) The actor must actively suppress any and all involuntary physical responses during performance

275. The academic analysis concludes that a complete aesthetic architecture relies on the profound authenticity validated by which element?
(A) The continuous presence of completely static stage dialogue
(B) The deliberate elimination of all fleeting emotional states
(C) The genuine involuntary psychophysical responses of the actor
(D) The absolute absence of an enduring emotional character foundation

Direction : Please read the following source carefully.

A comprehensive seminar on aesthetic philosophy initiates its inquiry by rigorously examining the foundational definition, purpose, and elements of Art. The seminar utilizes a case study of a community mural project to distinguish artistic endeavor from mere accidental creation. The discussion emphasizes that the definition of Art inherently requires intentionality and a structured synthesis of specific components. By dissecting the mural, the scholars identify fundamental elements of Art, such as the deliberate organization of space, form, and texture, which are manipulated by the creator to construct a unified aesthetic object. Beyond structural analysis, the seminar debates the overarching purpose of Art within this community context. It posits that the purpose extends significantly beyond mere decoration, functioning instead as a vital mechanism for cultural reflection and collective expression. The case study definitively shows that the elements of Art are not randomly assembled but are carefully orchestrated to fulfill a specific, intended purpose. Therefore, any robust definition of Art must encapsulate both the tangible, structural elements employed in the creation process and the underlying, purposeful intent that elevates the assembled materials into a meaningful aesthetic statement.

Based on the above source, attempt the following five questions.

276. According to the seminar, what does the definition of Art inherently require?
(A) Intentionality and a structured synthesis of components
(B) Purely accidental creation and random, unorganized structural assembly
(C) Solely an intense focus on structural analysis while ignoring purpose
(D) The complete and total avoidance of any form of aesthetic manipulation

277. What fundamental elements of Art are identified by dissecting the mural in the case study?
(A) Entirely spontaneous gestures and completely unintentional marks
(B) The purely random assembly of varied cultural artifacts
(C) The accidental generation of completely unified aesthetic objects

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elements of performance
(B) A strict rule that audiences must possess prior knowledge of the play
(C) A methodology for understanding how audiences process emotional cores
(D) A framework for evaluating the monetary success of a performance

Direction : Please read the following source carefully.

Exploring the historical elaboration of the theory of Rasa, an academic symposium reviews the critical interventions made by early commentators, specifically focusing on the distinct interpretations offered by Bhattalollata and Sri Sankuka. The symposium frames a comparative case study analyzing how a spectator engages with an actor portraying a historical figure. Through this lens, the discussion examines Bhattalollata's perspective, which posits a direct, causal relationship where the aesthetic experience is primarily generated and located within the original historical character, and only secondarily attributed to the actor. In sharp contrast, the presentation shifts to Sri Sankuka's subsequent elaboration, which introduces a fundamental paradigm shift through the concept of logical inference. Sri Sankuka's framework suggests that the audience does not experience a direct transmission of emotion but rather infers the aesthetic state by observing the actor's highly stylized imitation of the original character. By analyzing these two distinct academic positions, the symposium underscores how the early elaboration of the theory of Rasa evolved from a basic theory of direct cause and effect to a more sophisticated understanding of audience cognition and theatrical imitation, fundamentally shaping the trajectory of classical aesthetic philosophy.

Based on the above source, attempt the following five questions.

256. Which early commentator posited a direct, causal relationship where aesthetic experience is located in the historical character?
(A) Abhinavagupta
(B) Bhattalollata
(C) Bhattanayaka
(D) Sri Sankuka

257. According to Sri Sankuka's elaboration, how does the audience experience the aesthetic state?
(A) Through a direct transmission of emotion from the actor
(B) By personally identifying with the historical character
(C) Through the immediate generation of causal relationships
(D) By inferring it through the actor's stylized imitation

258. What fundamental paradigm shift did Sri Sankuka introduce to the elaboration of the theory of Rasa?
(A) The concept of logical inference
(B) The concept of direct cause and effect
(C) The principle of universalization
(D) The theory of spontaneous emotion

259. How does Bhattalollata view the role of the actor in the aesthetic experience?
(A) The actor is the primary generator of the aesthetic state
(B) The actor uses logical inference to create theatrical emotion
(C) The aesthetic experience is only secondarily attributed to the actor
(D) The actor relies on stylized imitation to bypass historical context

260. The academic symposium underscores that the early elaboration of Rasa evolved toward a more sophisticated understanding of what?
(A) Audience cognition and theatrical imitation
(B) Textual memorization
(C) Musical accompaniment and rhythmic timing
(D) Direct emotional transmission

Direction : Please read the following source carefully.

Advancing the academic discourse on the elaboration of the theory of Rasa, a research paper investigates the profound philosophical contributions of later commentators, explicitly focusing on Bhattanayaka and Abhinavagupta. The researcher constructs a theoretical case study involving an audience watching a deeply tragic play. The paper first delineates Bhattanayaka's crucial intervention, which argues that the aesthetic experience is characterized by

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284. What specific emotions does the audience experience that ultimately lead to a therapeutic release?
(A) Intense pity and fear
(B) Profound joy and elation
(C) Deep anger and resentment
(D) Total apathy and indifference

285. The module concludes that the accurate representation of reality serves as a catalyst for what?
(A) The complete elimination of all structured and natural reflections
(B) The creation of entirely unrecognizable and confusing human action
(C) Emotional purgation and psychological equilibrium
(D) The absolute and total suppression of feelings of pity and fear

Direction : Please read the following source carefully.

Exploring the conceptual evolution within significant western theories on Art, an academic colloquium critically evaluates the paradigm of Art as Imagination. The colloquium centers on a case study of a surrealist theatrical production that actively defies conventional, realistic representation. The scholars argue that viewing Art as Imagination fundamentally shifts the creative locus from the external world to the internal, generative capacity of the artist's mind. In this theoretical framework, the primary objective of the theatrical production is not to replicate observable reality, but rather to construct entirely new, unprecedented realities that exist solely within the conceptual domain. The case study demonstrates how the playwright and director utilized abstract narratives and illogical sequences to bypass rational thought, thereby engaging directly with the imaginative faculties of the audience. The discussion highlights that when Art is defined primarily through the lens of Imagination, it liberates the creator from the strict constraints of physical limitation and factual accuracy. Ultimately, the colloquium concludes that this specific western theory positions the artistic process as a visionary act, prioritizing internal mental synthesis and original creation over the mere documentation of the physical environment.

Based on the above source, attempt the following five questions.

286. The conceptual model of Art as Imagination shifts the creative locus from the external world to where?
(A) The observable and documented realities found within nature
(B) The strict constraints of absolute and total factual accuracy
(C) The rigid physical limitations imposed by the theatrical stage
(D) The internal, generative capacity of the artist's mind

287. What is the primary objective of the theatrical production under the framework of Art as Imagination?
(A) To perfectly replicate deeply observable reality
(B) To strictly document the external physical environment accurately
(C) To construct entirely new realities within the conceptual domain
(D) To adhere completely to conventional, realistic representation

288. How did the playwright and director in the case study engage directly with the imaginative faculties of the audience?
(A) By primarily utilizing realistic and historical narratives
(B) By utilizing abstract narratives and totally illogical sequences
(C) By adhering strictly to standard physical and logical limitations
(D) By focusing solely on reflecting external natural environments

289. Defining Art primarily through the lens of Imagination liberates the creator from what?
(A) The fundamental and ongoing need for totally original artistic creation
(B) The deep, internal, and generative capacity of the human creative mind
(C) The expansive and abstract conceptual domain of non-linear narrative
(D) Physical limitation and factual accuracy

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and unmotivated. Conversely, without precise physical expressions, the environmental context fails to communicate the emotional reality to the spectator. This practical exercise confirms that the seamless integration of these constituent elements is absolutely necessary for communicating a coherent and compelling aesthetic experience.

Based on the above source, attempt the following five questions.

266. In the instructional case study, what do the environmental triggers represent in the framework of Rasa?
(A) Sattvika bhavas
(B) Vibhavas
(C) Sanchari bhavas
(D) Anubhavas

267. How are Anubhavas defined within the context of the applied theater workshop?
(A) As the underlying environmental context of the theatrical scene
(B) As the visible, consequent physical manifestations of emotion
(C) As the sudden appearance of a large threatening entity
(D) As the abstract theoretical framework of the aesthetic experience

268. What is the function of the dark, isolated forest setting in the director's scene?
(A) To serve strictly as a responsive Anubhava for the audience
(B) To act as a sudden and jarring change in facial expression
(C) To establish the context for the emotional state
(D) To eliminate the need for any physical reactions from the actors

269. According to the workshop, what happens to physical manifestations if environmental triggers are absent?
(A) They become highly exaggerated and profound
(B) They seamlessly integrate with the narrative
(C) They spontaneously generate independent aesthetic experiences
(D) They appear completely hollow and unmotivated

270. What is required to communicate a coherent and compelling aesthetic experience to the spectator?
(A) The strict exclusion of deliberate physical reactions
(B) The isolation of environmental triggers from physical expressions
(C) The seamless integration of Vibhavas and Anubhavas
(D) The complete removal of all contextual basis from the scene

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Direction : Please read the following source carefully.

An advanced curriculum in classical performance studies analyzes the intricate psychological layering required in acting, focusing strictly on specific constituent elements of Rasa: Sthayi, Sanchari, and Sattvika bhavas. The curriculum presents a detailed case study of a protagonist enduring a protracted emotional conflict. The analysis begins by identifying the underlying, permanent emotional disposition of the character, recognized as the Sthayi bhava, which provides the enduring foundation throughout the narrative arc. However, to prevent a static performance, the actor must incorporate fleeting, transient emotional states that rise and fall like waves, classified as Sanchari bhavas. These transient elements serve to nourish and strengthen the primary emotional foundation. Furthermore, the case study rigorously examines the most challenging constituent elements, the Sattvika bhavas, which are described as involuntary, psychophysical manifestations that occur only when the actor achieves complete internal concentration and emotional synchronization. The academic analysis concludes that a masterful performance relies on the continuous presence of the permanent foundation, the dynamic variation provided by the transient states, and the profound authenticity validated by the involuntary psychophysical responses, creating a complete aesthetic architecture.

Based on the above source, attempt the following five questions.

271. Which constituent element provides the enduring emotional foundation throughout the character's narrative arc?
(A) Sanchari bhava

debate significant western theories on Art, giving particular attention to the concept of Art as Utility. The symposium structures its argument around a case study of political theater utilized during a period of social upheaval. The researchers propose that viewing Art as Utility fundamentally redefines the primary metric of aesthetic success from formal elegance to functional effectiveness. In this theoretical model, the theatrical performance is evaluated strictly based on its capacity to achieve a specific, practical outcome, such as educating the masses, mobilizing a community, or instigating direct social change. The case study meticulously details how the political play discarded complex abstract symbolism in favor of clear, direct messaging designed to serve an immediate societal need. The discussion emphasizes that within the framework of Art as Utility, the artistic creation is essentially treated as an instrument or a tool rather than an autonomous object of contemplation. The symposium concludes that this western theory significantly broadens the scope of aesthetic evaluation, demanding that the value of an artwork be measured by its tangible contribution to human welfare and social progress.

Based on the above source, attempt the following five questions.

296. Viewing Art as Utility fundamentally redefines the primary metric of aesthetic success from formal elegance to what?
(A) Solely autonomous contemplation
(B) Deep abstract symbolism
(C) Absolute sensory perfection
(D) Strict functional effectiveness

297. In the theoretical model of Art as Utility, how is the theatrical performance strictly evaluated?
(A) By its capacity to achieve a specific, practical outcome
(B) By the deep complexity of its abstract symbolism
(C) By its rigorous adherence to formal elegance and beauty
(D) By its unique ability to serve as an autonomous object

298. Why did the political play in the case study discard complex abstract symbolism?
(A) To strictly prioritize formal aesthetic elegance and beauty
(B) To favor clear, direct messaging for an immediate societal need
(C) To completely avoid achieving any kind of practical outcome
(D) To ensure the play remained an autonomous object of contemplation

299. Within the framework of Art as Utility, the artistic creation is essentially treated as which of the following?
(A) A purely autonomous object of quiet contemplation
(B) A strictly functional instrument or a tool
(C) A highly complex and purely decorative element
(D) A highly self-contained entity devoid of practical use

300. According to the symposium, the theory of Art as Utility demands that the value of an artwork be measured by what?
(A) Its tangible contribution to human welfare and social progress
(B) Its total lack of any clear, direct messaging
(C) Its unique ability to exist completely independent of social upheaval
(D) Its strictly formal, rigid, and elegant structure

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(D) The deliberate organization of space, form, and texture

278. How does the seminar describe the overarching purpose of Art within the community context?
(A) As primarily serving a simple and mundane decorative function for buildings
(B) A mechanism for cultural reflection and expression
(C) As an accidental byproduct resulting from strict structural organization
(D) As an isolated activity that is entirely devoid of collective expression

279. What does the case study definitively show regarding the elements of Art?
(A) They are completely randomly assembled to fulfill an ambiguous purpose
(B) They exist completely independent of the creator's manipulation
(C) They are carefully orchestrated to fulfill a specific, intended purpose
(D) They cannot be unified into a cohesive and meaningful aesthetic object

280. A robust definition of Art must encapsulate both structural elements and what other factor?
(A) The unintentional accidents that occur during creation
(B) The absolute separation of physical form from meaning
(C) The totally random assembly of physical materials
(D) The underlying, purposeful intent of the creator

Direction : Please read the following source carefully.

In a university module introducing Performance studies, a lecture explores significant western theories on Art, specifically focusing on the conceptual models of Art as Imitation and Art as Catharsis. The lecturer presents a case study involving a contemporary staging of a classical Greek tragedy to demonstrate these philosophical principles. According to the theory of Art as Imitation, the performance is analyzed as a structured reflection of human action and natural reality, where the actors deliberately mirror life's complexities to provide the audience with a recognizable representation of human existence. However, the lecture quickly pivots to explain that this imitation is not the ultimate end. Drawing upon the theory of Art as Catharsis, the case study illustrates how witnessing this meticulous imitation of tragic events triggers a profound psychological purification within the spectators. The audience experiences intense pity and fear through the imitated actions, which ultimately culminates in a therapeutic release of these very emotions. The module concludes that within significant western theories on Art, the concepts of Imitation and Catharsis are intrinsically linked, where the accurate representation of reality serves as the essential catalyst for emotional purgation and psychological equilibrium.

Based on the above source, attempt the following five questions.

281. In the theory of Art as Imitation, how is the theatrical performance analyzed?
(A) As a structured reflection of human action and natural reality
(B) As an entirely unprecedented reality separate from nature
(C) As an abstract representation completely devoid of recognizable features
(D) As solely a psychological purification of the audience's ego

282. According to the lecture, what do the actors deliberately do under the theory of Imitation?
(A) Discard all possible reflections of actual, historical human existence
(B) Mirror life's complexities for recognizable representation
(C) Prevent the audience from experiencing any feelings of pity and fear
(D) Bypass the accurate representation of any specific natural reality

283. How does the theory of Art as Catharsis relate to witnessing a meticulous imitation of tragic events?
(A) It creates a state of intense mental confusion and emotional repression
(B) It triggers a profound psychological purification within the spectators
(C) It encourages the entire audience to avoid recognizing stark reality
(D) It functions merely as a structural reflection without emotional impact

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9. (C) Karuna - Soka
Each of the primary aesthetic states in Indian theory is directly linked to a specific permanent emotion. Soka, which translates to sorrow or grief, is the foundational emotion that leads to the realization of the Karuna or pathetic state. This relationship ensures that the audience experiences a refined version of the character's sadness, transformed into a meaningful and stable aesthetic experience.

10. (A) I, II, III, and V
Sthayibhavas exist as latent impressions in the minds of the audience. The Natyashastra identifies thirty-three transitory states and eight involuntary physical responses as essential components. Furthermore, the causes or determinants are divided into the object of emotion and the environmental factors. However, the inclusion of the ninth state, peace, was a later addition not found in Bharata's original list.

11. (D) Sthayibhava - The fleeting, unstable emotion
In the context of aesthetic realization, the components serve distinct roles. Alambana identifies the primary object of the emotion, while Uddipana refers to the environmental stimuli that enhance it. Anubhava represents the visible physical expression of that internal state. Unlike transitory or fleeting feelings, the Sthayibhava is the permanent and foundational emotion that remains constant throughout the entire experience.

12. (B) Santa
Bharata Muni's original Natyashastra explicitly lists eight distinct aesthetic states: the erotic, the comic, the pathetic, the furious, the heroic, the terrible, the odious, and the marvelous. The ninth state, representing peace or tranquility, was not part of this initial formulation. It was formally integrated into the canon by later aesthetic philosophers and commentators, most notably by Abhinavagupta.

13. (C) Statement I is true but Statement II is false.
The Rasasutra is fundamentally concerned with the mechanism through which aesthetic experience is generated and realized by an audience. However, the theory makes a sharp distinction between worldly emotions and aesthetic states. Bharata does not equate the experience of a play with everyday, mundane feelings. Instead, he views the theatrical experience as a refined, transcendental state quite different from ordinary life.

14. (D) Permanent or foundational emotion
Sthayibhava refers to the underlying emotional state that serves as the permanent base for an aesthetic experience. Unlike fleeting or transitory feelings that come and go, these foundational emotions are latent in the human psyche and are awakened by the specific triggers provided during a performance. They provide the necessary stability for the development of a coherent and deep aesthetic relish.

15. (A) Sattvikabhava
The category of Sattvikabhava identifies specific involuntary physical responses that arise from deep internal emotional states. These expressions, such as trembling, sweating, or fainting, are beyond the conscious control of the individual. In a performance, these elements serve to demonstrate the authenticity of the character's emotion, as they represent the physical manifestations of a mind that is fully absorbed.

16. (B) Alambana Vibhava
In the system of aesthetic determinants, the Alambana Vibhava is the primary object or person that serves as the focal point for an emotion. When a character feels fear because of a tiger, the animal itself is the direct cause or object upon which the emotion depends. This distinguishes it from environmental factors, which would instead be classified as enhancing stimuli.

17. (B) Rasa nishpatti (realization)
Bharata Muni's formula states that the conjunction of determinants, consequents, and transitory states leads directly to the realization of the aesthetic state. This process, known as nishpatti, is the core objective of a theatrical performance. By harmonizing these three elements, the artist enables the audience to move beyond individual emotions and achieve a unified state of refined aesthetic relish.

18. (A) 8
The Natyashastra specifically identifies eight distinct involuntary physical states known as

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36. (D) Abhinavagupta - Utpatti (Generation)
The interpretation of the term nishpatti varies among the major commentators of the Rasasutra. While Bhattalollata views it as generation and Sri Sankuka sees it as inference, Bhattanayaka describes it as enjoyment. Abhinavagupta, however, interprets the term as manifestation or suggestion. He argues that the experience is already latent within the spectator and is merely revealed through the power of artistic suggestion.

37. (C) Vyanjana
Bhattanayaka's theory of Bhuktivada relies on three primary functions: the literal meaning, the power of universalization, and the function of enjoyment. He specifically avoided using the concept of suggestion, known as vyanjana, to explain aesthetic experience. It was Abhinavagupta who later integrated the theory of suggestion into the heart of Rasa philosophy to explain how latent emotions are manifested.

38. (A) Both Statement I and Statement II are true.
Sadharanikarana is a pivotal concept in Indian aesthetics that refers to the process of universalization. It allows the audience to experience emotions that are no longer tied to specific historical individuals or the spectator's own personal life. By stripping away these particularities, the performance enables the viewer to relish the emotion in its pure, generalized form, free from any mundane distractions.

39. (D) Final stage of aesthetic enjoyment by the spectator
In Bhattanayaka's theoretical framework, Bhojakatva represents the ultimate function of poetic language. After the literal meaning is understood and the characters have been universalized, this final stage allows the spectator to experience aesthetic relish. It is the culmination of the artistic process where the viewer moves beyond mere understanding to a state of deep, blissful, and impersonal emotional enjoyment.

40. (A) Sadharanikarana
The phenomenon of enjoying a tragic play without feeling personal pain is explained by the concept of universalization. This process transforms a specific character's sorrow into a generalized aesthetic state that can be relished by anyone. Because the emotion is no longer viewed as belonging to a specific individual in a specific time, it becomes a source of transcendental bliss rather than suffering.

41. (C) Suggestion manifesting the spectator's inherent Sthayibhava
Abhinavagupta posits that aesthetic bliss is achieved through the power of suggestion, which awakens the emotions already latent in the spectator's mind. He argues that these permanent emotions, known as Sthayibhavas, are triggered by the artistic elements of the performance. When these latent impressions are manifested, the audience experiences a refined and transcendental form of joy that is purely internal.

42. (A) Rasa is a manifestation of latent emotions.
Abhivyaktivada is the theory of manifestation proposed by the philosopher Abhinavagupta. According to this view, the aesthetic state is not produced or inferred but is already present within the spectator as a latent impression. The performance acts as a catalyst that removes the obstacles to perception, allowing these pre-existing emotional seeds to manifest as a unified and blissful experience.

43. (D) Vasanas or Samskaras
In Abhinavagupta's aesthetic system, the spectator's ability to experience relish depends on the presence of latent impressions known as vasanas or samskaras. These are the mental traces of past experiences and emotions stored in the subconscious. When a performance provides the right triggers, these impressions are awakened and transformed into a refined aesthetic state, enabling the realization of relish.

44. (B) Power of suggestion
Vyanjana is the specific linguistic or artistic function of suggestion that lies at the heart of Abhinavagupta's theory. He argues that the highest form of art does not rely on literal meaning or direct description but on the ability to suggest deep emotional states. This power of suggestion is what allows the latent emotions in the spectator's mind to be successfully manifested.

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27. (D) I, II, III and IV
Sri Sankuka's Anumitivada is deeply rooted in Nyaya philosophy and utilizes the unique analogy of the painted horse to explain aesthetic perception. He argues that the audience perceives the actor as the character through a special type of cognition that is neither true nor false. Ultimately, he concludes that the aesthetic pleasure arises from the spectator's successful inference of the emotion.

28. (B) A painted horse perceived as a real horse
Sri Sankuka introduced the Chitraturaga Nyaya, or the maxim of the painted horse, to explain the unique nature of theatrical perception. Just as a viewer recognizes a painting as a horse without believing it is a living animal, the spectator identifies the actor as the character. This form of cognition allows the audience to engage with the performance without being deceived.

29. (A) Both A and R are true and R is the correct explanation of A.
Sri Sankuka specifically rejected the earlier theory of generation proposed by Bhattalollata. He argued that an emotion cannot be physically produced within an actor who is merely performing a role. Instead, he posited that the signs of emotion shown by the actor serve as logical markers. These markers allow the spectator to infer the character's internal state, leading to aesthetic relish.

30. (D) Spectator's inference of emotion brings aesthetic pleasure
In the theory of Anumitivada, the core principle is that aesthetic pleasure is derived through a cognitive process of inference. The audience observes the determinants and consequents presented on stage and logically deduces the character's underlying emotion. This successful act of mental reconstruction by the spectator is what generates the final relish, rather than any real emotion existing within the performer.

31. (A) P-3, Q-4, R-1, S-2
The four commentators proposed distinct theories to explain the Rasasutra. Bhattalollata focused on the generation of emotion, while Sri Sankuka emphasized the role of logical inference. Bhattanayaka introduced the concept of enjoyment through universalization, and Abhinavagupta argued that the experience is a manifestation of latent impressions. These theories represent the historical progression of aesthetic thought from objective production to subjective realization.

32. (B) He based his theory on Nyaya philosophy.
Bhattanayaka's theory of enjoyment, known as Bhuktivada, was primarily influenced by the Sankhya school of philosophy rather than Nyaya. He made a significant contribution by introducing the concept of universalization, which removes personal constraints from the aesthetic experience. He also identified three specific functions of language in poetry: the literal meaning, the power of universalization, and the final state of relish.

33. (A) I, II, III, IV
The major commentators of the Rasasutra applied philosophical schools in a clear chronological sequence. The process began with the Mimamsa framework used by Bhattalollata to explain production. This was followed by the Nyaya system used by Sri Sankuka for inference. Later, Bhattanayaka applied the Sankhya school to describe enjoyment. Finally, Abhinavagupta utilized Kashmir Shaivism to explain the manifestation of aesthetic bliss.

34. (A) Chitraturaga Nyaya - Sri Sankuka
Sri Sankuka is credited with introducing the painted horse analogy to describe the unique cognitive state of the theatre audience. This concept explains how spectators can perceive an actor as a character without being misled by reality. While other commentators developed theories like universalization or manifestation, the specific maxim of the painted horse remains the hallmark of Sankuka's logic-based approach.

35. (A) I, II, III, and V
Bhattanayaka proposed a sophisticated three-stage process for aesthetic experience. First, the literal meaning is understood. Next, the power of universalization strips away historical and personal identities. Finally, the spectator enjoys the generalized emotion. His theory was heavily influenced by Sankhya philosophy. Importantly, he did not emphasize suggestion or vyanjana, which was a concept championed later by the philosopher Abhinavagupta.

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quality of experience. He advocates for breaking down the walls between high art and everyday life, suggesting that the aesthetic should be integrated into all aspects of human activity.

92. (A) Both A and R are true and R is the correct explanation of A.
Performance studies scholars utilize a broad definition of performance, famously described as twice-behaved or restored behavior. This concept suggests that performances are made of rehearsed or repeated actions that can be recognized and analyzed. Because of this wide perspective, the field includes rituals, sports, and social events alongside traditional theatre, viewing them all as meaningful forms of cultural performance.

93. (C) Physical actions learned, rehearsed, and repeated
Richard Schechner's concept of restored behavior refers to actions that are not spontaneous but are instead learned and repeated. These behaviors are stored and can be retrieved and performed in various contexts, such as rituals or plays. This idea is central to performance studies, as it explains how individuals and cultures maintain and transmit their identities through structured and repeated physical actions.

94. (A) P-4, Q-1, R-2, S-3
Different traditions define the aesthetic experience through unique terminology. In Indian thought, Bharata Muni focuses on the essence of relish. In Western classical thought, Aristotle emphasizes the emotional purgation of the audience. Enlightenment philosopher Immanuel Kant highlights the concept of pleasure detached from practical utility. Finally, Leo Tolstoy describes the value of art through its ability to infect the viewer with emotion.

95. (A) Art should isolate individuals from humanity
Comparative aesthetics reveals many parallels between Indian and Western theories. Both traditions explore the emotional response of the audience, seen in the concepts of Rasa and catharsis. Both also examine the role of imitation and aesthetic pleasure. However, the idea that art should isolate people is an exception; most theories emphasize art's role in creating shared experience, communication, or emotional connection.

96. (B) Concept Application
Using an ancient theory like Bharata's Rasa to analyze a modern film scene is a clear example of concept application. This process involves taking a theoretical framework from one context and using its principles to understand or evaluate a different subject. It demonstrates the enduring relevance of classical aesthetic ideas by showing how they can still provide insight into contemporary artistic works.

97. (B) Anukarana - Mimesis
Indian and Western aesthetics share several related concepts. Anukarana, which refers to imitation or representation in the Indian tradition, is the approximate equivalent of the Greek concept of mimesis. Both terms deal with how art relates to and depicts reality. While other terms like Rasa and catharsis relate to the audience's response, they represent different psychological and philosophical mechanisms within their respective systems.

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98. (A) IV
In Abhinavagupta's aesthetic framework, vasanas refer to the latent impressions or memories stored in the spectator's mind. These impressions are the necessary foundation for the manifestation of relish. When the audience observes the various elements of a performance, these pre-existing mental traces are triggered and awakened. Without these inherent impressions, the spectator would not be able to achieve the final state of bliss.

99. (C) Plato - Enhancement of pure logical reasoning
Philosophers hold varying views on how art affects the audience's emotions. Aristotle focused on the purgation of feelings, while Tolstoy emphasized emotional infection. Bhattanayaka described the enjoyment of universalized emotions. In contrast, Plato was famously critical of art because he believed it fueled the irrational parts of the soul and distracted people from the pure logical reasoning he valued as the highest human faculty.

100. (D) Strict Formalism without emotional focus
Most aesthetic theories, such as Rasa, catharsis, and communication, emphasize the importance of the emotional impact art has on its audience. However, strict formalism is an exception. This

45. (C) Alaukika (Transcendental bliss)
Abhinavagupta describes the nature of aesthetic experience as alaukika, meaning it is extraordinary or transcendental. Unlike ordinary worldly emotions that are tied to personal gain or loss, the relish experienced through art is a state of pure consciousness. This elevated experience is separate from the mundane world and provides a blissful satisfaction that is similar to spiritual realization.

46. (D) He rejected the concept of Sadharanikarana entirely.
Abhinavagupta is one of the most influential figures in Indian aesthetics, known for his commentary titled the Abhinavabharati. He famously argued that aesthetic relish is manifested through suggestion rather than created from scratch. He also compared this experience to the bliss of spiritual realization. Far from rejecting universalization, he fully integrated it into his own system to explain how emotions become impersonal.

47. (A) Direct worldly generation of emotion
For Abhinavagupta, the realization of aesthetic relish depends on the power of suggestion and the presence of latent impressions in a sensitive spectator. He emphasizes that this experience is triggered by universalized elements within the performance. He explicitly excludes the direct, worldly generation of emotion, as he believes the aesthetic state is fundamentally different from the mundane feelings experienced in everyday life.

48. (C) Statement I is true but Statement II is false.
Abhinavagupta famously compared the experience of aesthetic relish to the bliss of spiritual realization, calling it the twin brother of divine happiness. However, he also recognized a crucial difference: while spiritual liberation is a permanent state, the enjoyment of art is temporary and depends on the duration of the performance. Once the play ends, the spectator returns to their normal state.

49. (B) A dormant seed sprouting with water and soil
Abhinavagupta uses the metaphor of a dormant seed to explain how aesthetic relish is triggered. The seed represents the latent emotions already present in the spectator's mind. The various elements of the performance, such as the characters and the setting, act like water and soil. When these elements come together, they allow the pre-existing seed to sprout and manifest.

50. (A) I, II, and IV
Sthayibhavas are the permanent, innate emotions that serve as the foundational base for aesthetic states. Each state is derived from one of these underlying emotions, such as love, laughter, or sorrow. While there are many transitory feelings, the permanent ones are limited in number. They are not destroyed by fleeting states but are instead strengthened and brought to fulfillment by them.

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51. (C) Bibhatsa - Krodha
In Indian aesthetics, each state of relish is paired with a specific permanent emotion. The heroic state arises from energy, while the terrible state comes from fear. The marvelous state is linked to astonishment. However, the odious state, known as Bibhatsa, is paired with disgust rather than anger. Anger is the foundation for the furious state, which is a different category entirely.

52. (D) Smriti
The permanent emotions, or Sthayibhavas, include states like disgust, anger, and detachment. These form the stable core of the aesthetic experience. In contrast, memory is classified as a transitory state or Sancharibhava. While memory may appear during a performance to support or highlight a primary emotion, it does not function as the foundational base for an entire aesthetic realization itself.

53. (C) Statement I is true but Statement II is false.
The relationship between permanent and transitory emotions is often compared to the ocean and its waves. The permanent emotion provides the stable base, while the transitory states rise and fall like waves, enriching the main feeling. Transitory states are not independent; they always function in relation to a primary emotion, serving to nourish and develop it throughout the course of a performance.

54. (B) Sthayibhava is the dominant emotion; Sancharibhava is transitory.
The primary distinction between these two categories lies in their duration and role within the performance. The Sthayibhava is the

Sattvikabhavas. These include responses such as paralysis, perspiration, horripilation, change of voice, trembling, change of color, shedding of tears, and fainting. These states are considered unique because they cannot be purely mimicked through external effort; they must emerge from an actor's deep internal concentration and emotional involvement.

19. (C) Uddipana Vibhava
Within the category of determinants, the Uddipana Vibhava refers to the environmental factors that serve to excite or enhance a pre-existing emotion. While the primary object triggers the feeling, elements like dim lighting, atmospheric music, or a lonely setting intensify that experience. These surrounding circumstances act as stimulants that heighten the emotional impact of the scene for the audience.

20. (D) The theory of generation or production
Utpattivada is the interpretative theory associated with the commentator Bhattalollata. It posits that the aesthetic state is literally generated or produced through the combination of its various components. According to this view, the emotion primarily resides in the original historical character and is superimposed upon the actor, eventually becoming an object of perception and enjoyment for the watching audience.

21. (C) Utpattivada: Rasa generated in historical characters and attributed to actors
Bhattalollata interpreted the Rasasutra through a theory known as Utpattivada, which emphasizes the generation of emotion. He argued that the primary aesthetic state exists in the original historical figure and is then attributed to the actor through the process of imitation. From his perspective, the audience experiences relish by perceiving this produced emotion through the actor's skillful representation.

22. (B) It centers on the spectator's internal realization.
Bhattalollata's theory, rooted in Mimamsa philosophy, focuses on the objective generation of emotion rather than the internal psychology of the spectator. He believed that the aesthetic state is produced in the character and then manifested by the actor. This approach is primarily concerned with the causal relationship between performance elements and the resulting emotion, rather than the spectator's subjective realization.

23. (D) Charvaka
The four major commentators of the Rasasutra applied different classical Indian philosophical frameworks to explain aesthetic experience. Bhattalollata used Mimamsa, Sri Sankuka applied the logic of Nyaya, Bhattanayaka utilized Sankhya concepts, and Abhinavagupta synthesized the theory with Kashmiri Shaivism. The materialist school of Charvaka, which rejects transcendental experiences, was not directly associated with these influential interpretations of aesthetic relish.

24. (C) Statement I is true but Statement II is false.
Bhattalollata's theory of generation asserts that the aesthetic state primarily resides in the original historical figure. However, Sri Sankuka did not agree with this interpretation. Instead, he critiqued the idea of generation and proposed a different theory based on logical inference. Sankuka argued that the audience does not see a generated emotion but rather infers it through the actor's imitation.

25. (C) The spectator infers the emotion through logical reasoning.
Sri Sankuka's theory of inference suggests that the audience perceives the actor's skillful imitation and concludes that the character is experiencing a particular emotion. This process is not a direct perception of a real feeling but a logical deduction based on the signs provided by the performer. This inference leads to aesthetic pleasure, even though the emotion itself is not physically present.

26. (A) Theory of inference
Anumitivada is the title given to the aesthetic theory propounded by Sri Sankuka. It is based on the concept of logical inference derived from the Nyaya school of philosophy. According to this view, the audience infers the existence of an emotion in the character by observing the actor's performance, much like one might infer fire upon seeing smoke rising.

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These include both deliberate gestures and a specific sub-category of involuntary physical responses. The involuntary states, such as sweating or trembling, are unique because they occur spontaneously without conscious effort. Together, these elements allow the audience to perceive the internal emotional world of the dramatic characters.

64. (B) Providing the primary object or person of the emotion
The Alambana Vibhava is the fundamental object or person upon whom a character's emotion depends. It serves as the primary focal point that triggers the emotional state. Without this central object, the emotion would have no foundation or target. It is one of the two main types of determinants, providing the essential human or object-oriented spark for the aesthetic experience.

65. (B) Alambana Vibhava
In a scene where a hero falls in love with a heroine, she serves as the primary object that triggers his emotion. Therefore, she is classified as the Alambana Vibhava. While the beautiful garden acts as an enhancing environment or stimulant, the heroine herself is the essential focal point upon which the hero's love depends, making her the primary determinant in this scenario.

66. (A) Conscious application of skill and imagination to create performances
Art, in its most general sense, is the deliberate use of human skill and imagination to create something that evokes an aesthetic or emotional response. This process is not limited to physical objects like paintings but includes performances, music, and literature. It involves moving beyond mechanical reproduction to express a creative vision that can be shared with and appreciated by an audience.

67. (B) I, II and IV
Art serves multiple purposes, primarily functioning as a vehicle for human emotion and creative imagination. It also acts as a powerful tool for social communication and commentary, allowing artists to address cultural issues. Additionally, one of its most common goals is to provide aesthetic pleasure. While art can have economic value, its primary validity is not based solely on utilitarian profit.

68. (D) Color, form, line, rhythm, and space
The building blocks of artistic creation are known as the elements of art. These include visual components such as color, form, and line, as well as spatial arrangements. In performative contexts, elements like rhythm and movement are also essential. These fundamental tools are used by artists to structure their work and convey specific meanings or feelings to the viewing or listening audience.

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69. (A) Both A and R are true and R is the correct explanation of A.
Art is often analyzed through its dual functions: intrinsic and extrinsic. The intrinsic value refers to the beauty and aesthetic pleasure the work provides in and of itself. The extrinsic value refers to the external purposes the art might serve, such as communicating a message, providing social commentary, or fulfilling a practical need. Both perspectives are valid for understanding the role of art.

70. (B) Art is creative production; aesthetics is the study of beauty.
While art refers to the actual practice and process of creating works through skill and imagination, aesthetics is the philosophical study of those works. Aesthetics examines the nature of beauty, taste, and the principles that govern how we perceive and value art. In this sense, art is the object of study, and aesthetics provides the theoretical framework for its critical analysis.

71. (A) P-3, Q-4, R-1, S-2
Western aesthetic thought is built on diverse theories proposed by various philosophers. Aristotle viewed art primarily as imitation, while R.G. Collingwood emphasized the role of internal imagination. Leo Tolstoy argued that the core of art is the infectious communication of emotion. Finally, John Dewey proposed that art is best understood through its utility and its integration with everyday human experience.

72. (A) Study limits its analysis to classical stage plays
Performance studies is an interdisciplinary field that expands the definition of performance far

dominant, permanent emotion that remains as the stable foundation from beginning to end. In contrast, Sancharibhavas are transitory feelings that appear momentarily to strengthen or diversify the expression of the main emotion. One is the constant core, while the others are fleeting companions.

55. (D) Sancharibhava
In a scene where a character is defined by a primary emotion like grief, other feelings like anxiety or memory act as supporting elements. These fleeting states appear and disappear, serving to deepen the audience's understanding of the character's sorrow. Because they are temporary and subordinate to the main permanent emotion, they are classified as transitory states that help the primary feeling flourish.

56. (A) It excites or enhances the Sthayibhava.
Uddipana Vibhavas are the environmental or situational factors that serve to stimulate a permanent emotion. While the primary object triggers the feeling, these surrounding circumstances, such as the time of day or the physical setting, act to heighten and intensify that internal state. They provide the necessary context that allows the permanent emotion to reach its full aesthetic potential.

57. (C) Sancharibhava
The term for transitory states in Indian aesthetics is Sancharibhava, which literally means those that move along with the primary emotion. These thirty-three states are fleeting mental conditions that accompany the permanent emotion throughout a performance. They are essential for providing variety and depth to the emotional landscape, helping to bring the primary aesthetic relish to its complete and final realization.

58. (A) Sancharibhavas
States such as detachment, fatigue, weariness, and envy are all examples of the thirty-three transitory emotions. These feelings are temporary and appear during a performance to support the development of the primary emotional state. They do not last through the entire play but serve as essential building blocks that help the audience fully perceive the depth and complexity of the character.

59. (D) Involuntary physical expressions from deep emotion
Sattvikabhavas represent a unique category of involuntary physical responses that emerge from a character's deep emotional concentration. Unlike deliberate gestures, these states, such as sweating or shedding tears, cannot be forced through external skill alone. They are the natural and spontaneous outward manifestations of a mind that is completely absorbed in a particular emotion, providing an authentic layer to the performance.

60. (B) Eight specific states, including tears and fainting
The Natyashastra identifies eight specific involuntary states that arise from internal emotional intensity. These include physical responses like sweating, horripilation, and fainting, as well as vocal changes and tears. These states are distinct from external environmental factors or deliberate gestures because they represent the body's natural reaction to deep feeling, serving as a powerful bridge between the character's mind and the audience.

61. (C) They are the root causes that generate the emotion.
Anubhavas are the visible consequences or physical effects that follow the rise of an emotion. They include deliberate actions like glances, smiles, or specific gestures that communicate a character's internal state to the audience. They are not the root causes of the emotion, which are instead known as determinants. Rather, they are the outward signs that make the character's feelings perceptible.

62. (D) Krodha (Anger)
The category of involuntary physical responses includes states such as sweating, horripilation, and trembling. These are spontaneous bodily reactions to deep feeling. In contrast, anger is classified as a permanent emotion or Sthayibhava. While anger may cause certain involuntary responses, it is itself the foundational emotional state that the physical signs are meant to express during the course of a theatrical performance.

63. (A) Both Statement I and Statement II are true.
Anubhavas are the outward expressions that follow an emotion and make it known to others.

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imitation, art could reveal deep, universal truths about the human condition.

82. (A) Art as Imagination
The theory of art as imagination, often associated with R.G. Collingwood, suggests that the true work of art exists primarily within the artist's mind. The physical object produced, whether it be a painting or a performance, is merely a record of that internal creative process. This perspective shifts the focus of aesthetics from the external artifact to the internal act of expression.

83. (C) Internal creative process and expression of the artist
Art as imagination defines the essence of artistic creation as an internal mental activity. Rather than focusing on the imitation of nature or the production of useful tools, this theory emphasizes the artist's own expression of their emotions and ideas. It posits that the true artistic achievement is the successful mental formation of an image or feeling within the creator's imagination.

84. (D) Distinction between true art and mere technical craft
R.G. Collingwood made a famous distinction between true art and what he called technical craft. He argued that craft involves following a pre-planned set of rules to achieve a specific goal, while true art is a spontaneous process of exploring and expressing an emotion. For Collingwood, the value of art lies in its role as a means of self-discovery and internal expression.

85. (C) Beautiful artwork must have a direct practical use
The theory of art as beauty, championed by Immanuel Kant, focuses on the aesthetic pleasure derived from the contemplation of form. Kant argued that a judgment of beauty is disinterested, meaning it does not depend on the object's practical utility or the viewer's personal desires. In this view, beauty is appreciated for its own sake, rather than for any functional purpose.

86. (B) Art as a tool for political propaganda
Immanuel Kant's aesthetic theory emphasizes that beauty should be appreciated without any interest in the object's practical or moral use. He used terms like disinterested pleasure and purposiveness without purpose to describe the unique nature of aesthetic judgment. Because he believed art should be free from external goals, using it as a tool for political propaganda would be an exception.

87. (A) Both Statement I and Statement II are true.
The theory of art as communication focuses on the transmission of emotional states between the artist and the audience. Leo Tolstoy, its most famous proponent, argued that the primary function of art is to infect the viewer with the same feelings experienced by the creator. If a work fails to create this emotional connection or infection, it cannot be considered true art.

88. (A) Infectious communication of emotion uniting humanity
Leo Tolstoy's aesthetic theory is built on the principle of emotional infection. He believed that art is a means of communicating human feelings, allowing people to share their experiences and unite through empathy. For Tolstoy, the quality of a work of art is determined by its sincerity and its ability to successfully transmit the artist's emotion to a wide audience.

89. (C) Art as Utility (Pragmatism)
The view that art's value is found in its ability to enhance human experience and serve social needs is central to the theory of art as utility. This pragmatist approach, advocated by thinkers like John Dewey, rejects the idea that art should be isolated from everyday life. Instead, it views art as a functional and meaningful part of normal human activity and growth.

90. (B) I, III and IV
John Dewey's aesthetics, presented in his work Art as Experience, emphasizes the integration of art into the flow of daily life. He argued against the isolation of art in museums and instead viewed aesthetic experience as a natural extension of normal human interaction with the environment. As a pragmatist, Dewey focused on how art enriches and organizes our shared lived experience.

91. (D) John Dewey
John Dewey authored the seminal book Art as Experience, which serves as a foundation for pragmatist aesthetics. In this text, he argues that art is not a separate category of objects but a

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beyond traditional theatrical stages. It examines a wide range of human activities, including rituals, sports, play, and everyday social interactions. Scholars in this discipline, such as Richard Schechner, argue that performance is a fundamental aspect of cultural life and can be observed in various restores or repeated behaviors.

73. (A) I, II, III, IV
The emphasis in Western aesthetics has shifted through distinct historical phases. It began with the classical focus on mimesis or imitation. During the Enlightenment, the focus moved toward the study of beauty and taste. The Romantic period then prioritized individual imagination and expression. In the modern era, pragmatist thinkers shifted the focus toward the utility and the holistic experience of art in life.

74. (A) Aristotle - Art as Catharsis
Aristotle is famously associated with the concept of catharsis, which refers to the emotional purgation experienced by an audience during a tragedy. He argued that watching a serious drama allows viewers to release feelings of pity and fear, leading to a healthy emotional balance. This view provides a psychological defense for art, suggesting it serves a positive function for the individual.

75. (A) I, II, III, and V
The theory of mimesis, or imitation, is one of the oldest concepts in aesthetics. While Plato viewed it negatively as a deceptive copy of reality, Aristotle saw it as a natural human instinct and a way to learn universal truths. This classical theory posits that art mirrors the physical world. It predates 19th-century movements, as it was the dominant view in ancient philosophy.

76. (B) Tolstoy - Formal beauty without emotional infection
Various philosophers have defined the value of art in different ways. Plato focused on the problems of imitation, while Aristotle emphasized emotional release. Immanuel Kant described the experience of beauty as a disinterested pleasure. However, Leo Tolstoy strongly rejected the idea of formal beauty alone, arguing instead that true art must successfully infect the audience with the artist's own sincere emotions.

77. (C) Chemical composition of painting oils
Performance studies focuses on the actions, behaviors, and social contexts of various human activities. It analyzes classical theatre, religious ceremonies, and political events as forms of performance. While it might examine the visual aspects of art, the specific chemical analysis of materials like painting oils belongs to the physical sciences or technical conservation, rather than the core behavioral focus of performance studies.

78. (A) Both Statement I and Statement II are true.
Performance studies posits that performance is not just an event on a stage, but a broad spectrum of human behavior. This perspective allows scholars to analyze various cultural practices, including everyday activities, social roles, and rituals, as forms of performance. By treating life itself as performative, the field explores how meaning and identity are constructed through repeated and restored actions.

79. (A) Purgation or purification of pity and fear
In his text the Poetics, Aristotle defines catharsis as the purgation or purification of the emotions of pity and fear. He suggests that by witnessing a tragic performance, the audience experiences these intense emotions in a safe environment. This process allows them to release pent-up feelings, resulting in a sense of emotional relief and psychological balance after the dramatic performance concludes.

80. (B) Art as Catharsis
When a critic focuses on how a drama help the audience release and cleanse their emotions, they are applying the theory of catharsis. This classical idea, introduced by Aristotle, suggests that the primary value of tragedy lies in its ability to purge the viewers of intense feelings like pity and fear, leaving them in a refreshed and more balanced emotional state.

81. (B) Aristotle thought art reveals universal truths via imitation.
While both Plato and Aristotle discussed mimesis, they held very different views on its value. Plato believed that art was merely a distant copy of the physical world, which was itself a copy of ideal forms. Aristotle, however, argued that imitation is a natural way to learn. He believed that through

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approach focuses exclusively on the internal structural elements of the work, such as its shape, color, or meter. Formalists argue that the value of art lies in its technical arrangement, rather than its emotional content.

101. (A) Both Statement I and Statement II are true.
The theory of art as utility, often associated with pragmatism, rejects the separation of art from the rest of life. It argues that art should not be treated as a special category disconnected from daily concerns. Instead, pragmatists believe that the value of an artwork is found in how it functions to organize and enhance human experience, providing practical meaning and growth.

102. (A) The study of beauty, art, and taste
Aesthetics is the specific branch of philosophy dedicated to the study of beauty, art, and taste. It explores the principles that govern how we perceive and evaluate artistic works and natural objects. Unlike ethics, which focuses on morality, or epistemology, which focuses on knowledge, aesthetics is concerned with the nature of the sensory and emotional experiences provided by creative expression.

103. (C) Performance Studies
When an analysis focuses on the social function and repeated behavioral patterns of an event like a ritual dance, it is rooted in performance studies. This field looks beyond traditional aesthetic judgments of beauty to examine how performances function within a culture. It treats rituals as structured actions that communicate meaning and maintain social identity through repeated, rehearsed, and restored behaviors.

104. (B) Conjunction of Vibhava, Anubhava, and Vyabhicharibhava
According to Bharata's Rasasutra, the realization of aesthetic relish is caused by the conjunction of three essential elements. These are the determinants or causes, the consequents or visible effects, and the transitory mental states. It is the specific combination and harmony of these components during a performance that allows the permanent emotion to be transformed into a refined and enjoyable aesthetic experience.

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105. (C) Experiencing emotion as a universal phenomenon
The effect of universalization on the spectator is to remove the boundaries of personal and specific identities. Instead of viewing an emotion as belonging only to a particular character, the audience experiences it as a general human phenomenon. This shift allows the spectator to relate to the feeling without personal prejudice, transforming what might be painful in real life into aesthetic bliss.

106. (A) Alexander Baumgarten
The term aesthetics was first coined in the 18th century by the German philosopher Alexander Baumgarten. He used it to describe a new science of sensory cognition, which he distinguished from the purely intellectual logic of the time. This established the study of beauty and art as a distinct philosophical discipline, paving the way for later thinkers to develop more complex theories.

107. (B) By its accurate resemblance to the subject
Applying the theory of art as imitation, the primary criterion for evaluating a portrait would be its resemblance to the real person. This approach, rooted in the concept of mimesis, focuses on how accurately the artwork mirrors reality. The more the painting looks like the actual subject, the more successful it is considered to be according to this classical philosophical perspective.

108. (C) Deliberate expressions demonstrating internal emotion
In the context of an actor's performance, anubhavas are the deliberate physical actions and expressions used to communicate a character's internal state. These include gestures, facial movements, and glances that make the emotion visible to the audience. Unlike involuntary responses, these are conscious tools of the actor's craft, serving as the outward signs that allow the spectators to perceive the character's feelings.

109. (B) There are 33 Vyabhicharibhavas.
The Natyashastra identifies thirty-three specific transitory states known as Vyabhicharibhavas. These are fleeting mental conditions, such as anxiety, pride, or fatigue, that accompany and strengthen the primary emotion during a performance. They do not last throughout the

characters and emotions without the constraints of time, space, or personal identity. This process is essential because it transforms individual feelings into a general human experience that can be relished by all spectators, regardless of their own specific historical or personal context.

128. (B) Dandin
The history of the Rasasutra is defined by four primary commentators: Bhattalollata, Sri Sankuka, Bhattanayaka, and Abhinavagupta. These thinkers each provided a distinct philosophical framework to explain the realization of relish. Dandin was a significant figure in Sanskrit literary theory, but he is primarily known for his work on poetics and the classification of figures of speech, rather than as a commentator on the Rasasutra.

129. (A) Both A and R are true and R is the correct explanation of A.
Alexander Baumgarten is credited with establishing aesthetics as a separate branch of philosophy in the 18th century. He defined it as the science of sensory cognition, creating a space for the study of how we perceive beauty and art through our senses. This was a departure from traditional philosophy, which had previously prioritized the study of logic and pure intellectual reasoning over sensory experience.

130. (A) Disinterested satisfaction free from practical utility
Immanuel Kant argued that the experience of beauty is a unique form of disinterested satisfaction. This means that we appreciate a beautiful object for its own sake, without any concern for its practical use, moral value, or our personal desire to own it. For Kant, a true judgment of taste is based on the harmony of our own mental faculties during the act of contemplation.

131. (A) P-2, Q-1, R-4, S-3
Major aesthetic concepts are associated with specific key thinkers and foundational texts. The idea of mimesis comes from classical Greek philosophers like Plato and Aristotle. The Natyashastra is the primary text of Bharata Muni. The theory of art as communication was proposed by Leo Tolstoy, while the concept of art as experience is the cornerstone of John Dewey's pragmatist philosophy.

132. (A) Artistic value rests in physical material manipulation
The theory of art as imagination, championed by thinkers like R.G. Collingwood, argues that the true work of art exists in the creator's mind. The physical act of making an object is secondary to the internal expression of emotion. This view, which influenced the Romantic movement, emphasizes the mental process over the technical manipulation of materials. Therefore, valuing material manipulation above imagination is incorrect.

133. (A) Art as Utility
The theory of art as utility, or pragmatist aesthetics, emphasizes the functional value of an object. It argues that beauty and utility are not separate, and that a well-designed object like a chair can provide a meaningful aesthetic experience through its practical use in daily life. This approach values art that is integrated into the human environment and serves a clear purpose.

134. (A) Sringara - Syama (Dark green/black)
The Natyashastra assigns specific symbolic colors to each of the primary aesthetic states. The erotic state, or Sringara, is traditionally associated with the color syama, which can be interpreted as dark blue, green, or black. These color associations were used in costumes and makeup to help the audience immediately identify the emotional tone of a scene, providing a visual guide to the performance.

135. (A) I, II, III, and V
Catharsis is a central concept in Aristotle's Poetics, used to defend tragedy against criticisms. He argued that tragedy purges the audience of pity and fear, serving a positive function. He did not claim that art should suppress emotions, but rather that it provides a healthy way to experience and release them. This theory remains one of the most influential psychological justifications for the value of drama.

136. (A) Form - A two-dimensional shape
In the basic elements of art, form and shape have distinct meanings. Shape refers to a two-

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Bhattanayaka, who is primarily associated with the theory of manifestation and its synthesis with Kashmiri Shaivism. Bhattanayaka's key contribution was actually the theory of enjoyment and the important concept of universalization.

119. (A) Charvaka - Focus on transcendental bliss
Most classical Indian philosophical schools were applied to aesthetics to explain the nature of relish. Mimamsa focused on production, Nyaya on logic and inference, and Sankhya on the experience of enjoyment. However, the Charvaka school is materialist and focuses on physical pleasure and the visible world. It would not be associated with theories of transcendental bliss, which are central to the higher aesthetic philosophy.

120. (D) Smriti (Memory)
The Sattvikabhavas are eight specific involuntary physical responses, such as tears, paralysis, and fainting. These emerge spontaneously from deep internal emotion. In contrast, memory is a cognitive state classified as one of the thirty-three transitory emotions. While memory is important for developing the character's emotional background, it is not considered one of the unique involuntary bodily reactions defined in this specific category.

121. (C) Statement I is true but Statement II is false.
Sancharibhavas are often described as temporary guests that support and nourish the primary permanent emotion. They are fleeting and do not last throughout the performance. Importantly, a single transitory state like anxiety can be associated with many different aesthetic states. It is not restricted to just one, as its specific meaning and effect are determined by the primary emotion it accompanies.

122. (A) Primary object or person upon whom emotion depends
The Alambana Vibhava is the essential determinant that serves as the object or person of the emotion. It is the primary focal point that triggers the feeling in the character. Without this object, the emotion would not have a target or a reason to exist. It is distinguished from environmental factors, which serve to enhance the feeling rather than act as its original source.

123. (B) Anubhavas
Deliberate physical actions and expressions, such as red eyes, flared nostrils, and shouting, are classified as Anubhavas. These are the visible consequences of the character's internal emotion that are consciously portrayed by the actor. They serve as the outward signs that allow the audience to perceive the character's state. These are distinct from involuntary responses, which occur spontaneously without the actor's conscious control.

124. (B) Effectively transmitting emotion to the audience
According to the theory of art as communication, an artwork is successful if it effectively transmits the artist's emotion to the audience. This perspective, championed by Leo Tolstoy, values the sincerity of the creator and the clarity of the emotional message. The goal is to create a shared feeling or infection between the two parties, rather than focusing on technical skill or imitation.

125. (A) Rasa is akin to spiritual bliss of realizing Brahman
The phrase Brahmananda Sahodara, or the twin brother of spiritual bliss, describes the high status of aesthetic relish in Indian thought. It suggests that the experience of art provides a joy that is similar in quality to the realization of the ultimate reality. Both experiences involve a state of pure, unified consciousness and a release from mundane, personal concerns, offering a temporary transcendental satisfaction.

126. (C) Composite art of acting, dance, music, and poetry
For Bharata Muni, Natya is a holistic and composite art form that integrates several elements. It includes acting, rhythmic dance, instrumental and vocal music, and poetic text. It is not a single discipline but a total theatrical experience designed to provide both education and entertainment. This comprehensive approach ensures that all human senses are engaged in the process of realizing aesthetic relish.

127. (B) II, III and IV
Sadharanikarana is the process of universalization or generalization that was actually introduced by Bhattanayaka. It allows the audience to view

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entire play but rise and fall as needed, providing the necessary variety and detail to bring the foundational aesthetic relish to fulfillment.

110. (A) I, II and III
The visual elements of art include form, line, and color. Form describes the three-dimensional quality of objects, while line is used to define shapes and contours. Color is defined by its hue, value, and intensity. While texture refers to the feeling of a surface, it can be both literal and visual, making the claim that it is never visual an inaccuracy.

111. (B) It asserts that text is superior to physical performance.
Performance studies is a field that relies on anthropology and sociology to analyze a wide range of human actions. One of its core principles is that physical performance and social practice are just as important as written texts. It often challenges the idea that the script is superior, focusing instead on how meanings are created through the actual live event and repeated behaviors.

112. (A) Both A and R are true and R is the correct explanation of A.
Abhinavagupta describes the experience of aesthetic relish as alaukika, meaning it is fundamentally different from everyday life. He argues that while worldly emotions are often tied to personal suffering or gain, the relish felt during a performance is a refined, transcendental state of bliss. This distinction explains why we can enjoy watching a tragedy on stage even though we avoid sorrow.

113. (C) Process transforms grief into transcendental bliss
The reason an audience can enjoy a tragic play is found in the process of aesthetic transformation. Through universalization and the power of artistic suggestion, specific feelings of grief are stripped of their personal pain. This allows the emotion to be experienced as a refined aesthetic state. The resulting relish is a form of transcendental bliss that provides satisfaction rather than real suffering.

114. (A) P-3, Q-2, R-1, S-4
In the Indian aesthetic system, specific permanent emotions serve as the foundation for corresponding aesthetic states. Anger is the base for the furious state, while energy leads to the heroic state. Fear is the foundational emotion for the terrible state, and disgust provides the base for the odious state. These pairings ensure that the performance consistently leads to a specific type of relish.

115. (A) Vibhavas are the transient emotions felt by the spectator.
Vibhavas are the determinants or causes that trigger an emotion in the first place. They are essential for the realization of relish because they provide the necessary object or situation that awakens the permanent emotion. They are divided into the primary object and the enhancing environment. They are not the emotions themselves, which are instead the result of the entire conjunction of performance elements.

116. (A) Art as utility and integrated community experience
According to the aesthetics of John Dewey, a community ritual like a rain dance is best understood as art integrated with life. It serves a practical purpose and provides a unified experience for the participants. In this pragmatist view, art is not something to be admired from a distance, but a functional part of how a community interacts with and understands its environment.

117. (A) Sringara - Vishnu
The Natyashastra assigns a traditional presiding deity to each of the primary aesthetic states. The erotic state, known as Sringara, is associated with the deity Vishnu. These associations reflect the cultural and symbolic importance of each state within the ancient Indian worldview. Such details help to structure the performance and provide it with a deeper religious and cosmic significance for the audience.

118. (A) I, II, III, and V
The evolution of Rasa theory began with Bharata's basic formula and was expanded by various commentators. Bhattalollata focused on generation and Sri Sankuka on logical inference. However, it was Abhinavagupta, not

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dimensional area defined by lines or colors. Form, however, refers to objects that are three-dimensional, having height, width, and depth. Other elements include line, which is the path of a moving point, texture, which is the surface quality, and value, which relates to the lightness or darkness of colors.

137. (A) Chitraturaga (Painted horse illusion)
Bharata Muni identified four types of acting, or abhinaya, as essential for a performance. These are angika (physical), vachika (vocal), aharya (external aids like costume), and sattvika (internal/involuntary). While the concept of the painted horse is a famous philosophical analogy used later by Sri Sankuka to explain theatrical perception, it is not one of the four fundamental categories of acting defined by Bharata.

138. (C) Statement I is false but Statement II is true.
Performance studies does not limit its scope to traditional theatre buildings. Instead, it views performance as a wide spectrum of human behavior that occurs in many different settings. This includes the study of how people perform social roles, gender, and rituals in their daily lives. By expanding the definition of performance, the field explores how meaning and identity are constructed through all types of actions.

139. (A) Underlying cause or determinant of an emotion
A Vibhava is the underlying cause or determinant that triggers an emotion in a dramatic performance. It provides the necessary context, object, or situation that allows the permanent emotion to arise and develop. These causes are essential for the audience to understand why a character is feeling a certain way. They are divided into the primary object and the enhancing environmental factors.

140. (A) Vachika
When a director focuses on how an actor uses their voice, including pitch, tone, and delivery, they are utilizing vachika abhinaya. This category of acting specifically deals with the power of the spoken word and song to communicate a character's internal state. It is one of the four main types of acting defined by Bharata, ensuring that the auditory elements contribute to the aesthetic relish.

141. (A) Elements of Art (Space, Form, Color)
The visual construction of a stage set involves the strategic use of space, form, and color to create a specific atmosphere. These are the fundamental elements of art applied to a performative environment. By manipulating these visual tools, set designers provide the necessary context and background for the drama, helping to establish the setting and support the emotional tone of the entire theatrical performance.

142. (A) Sthayibhava triggered by the Vibhava
In a dramatic character, anubhavas are the visible physical consequences that emerge once a permanent emotion has been awakened. This process begins when the determinant or cause triggers the underlying emotion. Once the emotion is present, it naturally leads to outward expressions such as gestures or facial movements. These visible signs allow the audience to perceive and understand the character's internal emotional experience.

143. (A) Benedetto Croce
Benedetto Croce is the philosopher who famously defined art as the expression of impressions. He argued that the essence of art is the internal intuition of the artist, which is then expressed in a specific form. For Croce, the true work of art is this internal mental activity of the creator, making his theory a significant part of the idealist tradition in Western aesthetic thought.

144. (B) Reader feeling author's exact emotion
According to the theory of art as communication, the success of a novel would be judged by its ability to transmit the author's sincere emotion to the reader. If the reader feels the same feelings that the author intended to convey, the work has successfully fulfilled its purpose. This perspective values emotional connection and empathy as the primary goals of any artistic or literary creation.

145. (A) Painted horse maxim explaining representation
The Chitraturaga Nyaya, or the maxim of the painted horse, is an analogy used to explain the unique nature of aesthetic perception. It describes a state of mind where the viewer recognizes a representation as being distinct from both a real object and a total illusion. This concept is essential for understanding how an audience

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can engage with a fictional performance without being literally deceived by it.

146. (D) I, II, III and IV
The development of the Rasasutra is marked by four major commentators and their unique theories. Bhattalollata proposed generation, Sri Sankuka focused on logical inference, Bhattanayaka introduced enjoyment through universalization, and Abhinavagupta synthesized the concept of manifestation. Each of these thinkers provided a different philosophical perspective, contributing to a deeper and more comprehensive understanding of how aesthetic relish is realized by an audience.

147. (A) Identical to worldly emotion of the actor
Aesthetic relish is considered to be extraordinary or transcendental, rather than identical to the mundane emotions experienced by an actor or a person in real life. It is an indivisible and unified experience that requires a sympathetic spectator to be fully realized. This distinction ensures that the pain or joy experienced on stage is transformed into a refined aesthetic state that can be enjoyed by everyone.

148. (A) Both A and R are true and R is the correct explanation of A.
Abhinavagupta argued that the realization of aesthetic relish is not a universal experience for every person. Instead, it requires a specific type of spectator known as a sahrudaya, who possesses the necessary aesthetic sensibility. This ideal viewer must have latent impressions or memories that can be triggered by the performance. Without this internal preparation, the power of artistic suggestion cannot manifest the relish.

149. (A) Use of costumes, makeup, and stage props
Aharya abhinaya is the category of acting that involves all external aids used by a performer. This includes costumes, makeup, ornaments, and stage props. These elements help to visually establish the character's identity and the setting of the play. It is one of the four fundamental types of acting defined in the Natyashastra, working alongside physical and vocal expressions to create a complete performance.

150. (A) P-4, Q-3, R-1, S-2
Different aesthetic theories offer unique core ideas about the nature of art. Imitation focuses on mirroring reality, while imagination emphasizes the expression of the artist's internal mind. The theory of beauty, particularly in the Kantian tradition, highlights the importance of disinterested pleasure. Finally, the utility theory argues that art's value lies in how it serves the practical needs and experiences of human life.

151. (B) Completely detached from daily life
The theory of art as utility, championed by John Dewey, argues that art is a fundamental part of human experience and should not be detached from daily life. It values the functional and practical ways that art enriches our interactions with the world. By integrating aesthetics with ordinary activities, this approach emphasizes that art is a tool for growth and meaning within our lived environment.

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152. (A) I, II, III
Bhattanayaka's theory of Bhuktivada describes a specific progression in the aesthetic experience. First, the audience understands the literal meaning of the text. Next, the power of universalization removes the specific personal and historical identities of the characters. Finally, the spectator is able to enjoy the generalized emotion, leading to a state of relish. This three-stage process explains how mundane details are transformed into bliss.

153. (A) Catharsis - Emotional purgation
Western aesthetic theories are often defined by a single core emphasis. Aristotle's concept of catharsis focuses on the purgation or release of intense emotions like pity and fear. Other theories emphasize different aspects, such as mimesis focusing on representation, or Kantian beauty focusing on disinterestedness. Identifying these central characteristics helps to distinguish the various philosophical approaches to understanding the impact and value of art.

154. (A) I, II, IV, and V
Vyabhicharibhavas, also known as transitory states, are thirty-three fleeting mental conditions that appear during a performance. They serve to strengthen the primary permanent emotion and provide variety to the character's emotional

landscape. Examples include feelings like envy, intoxication, and fatigue. Unlike the permanent emotions, these states are not constant and appear only momentarily to support the development of the final aesthetic relish.

155. (C) Rati - Love
Most of the thirty-three transitory states are fleeting mental conditions like fatigue, intoxication, or envy. However, rati, which translates to love or attachment, is classified as a permanent emotion or Sthayibhava. It serves as the foundational base for the erotic aesthetic state. While transitory states accompany and support this primary emotion, they do not function as the stable core of an aesthetic realization themselves.

156. (C) Laukika
Bharata Muni identified four fundamental types of acting, or abhinaya: angika (physical), vachika (vocal), aharya (costume), and sattvika (internal/involuntary). These categories provide a comprehensive framework for an actor's craft. While the term laukika refers to the ordinary or mundane world in Indian philosophy, it is not one of the four specific technical categories of acting used to realize aesthetic relish on the stage.

157. (A) Both Statement I and Statement II are true.
The Natyashastra is a monumental work often called the Fifth Veda. This title reflects its high status and its goal of making complex knowledge accessible to all sections of society, including those who were traditionally excluded from studying the original Vedas. By combining education with entertainment, the text serves as a universal guide to moral, social, and spiritual wisdom through the arts.

158. (A) Ideal spectator with aesthetic sensibility
A sahrudaya is the ideal spectator in Indian aesthetics, literally meaning one with the same heart as the artist. This individual possesses the necessary sensitivity and pre-existing mental impressions to correctly perceive and relish the aesthetic state. Without such a refined audience member, even a perfect performance cannot reach its ultimate goal, as the realization of relish is a shared internal process.

159. (A) Historically in character, attributed to actor
In Bhattalollata's theory of generation, the aesthetic state is thought to primarily reside in the original historical figure. The actor then skillfully mimics the signs of that emotion. Through this process of imitation, the emotion is superimposed or attributed to the actor. The audience relishes the performance by perceiving this generated emotion as it is presented through the actor's representation on the stage.

160. (B) Structured performance with restored behavior
In performance studies, a cultural event like a wedding ceremony is analyzed as a structured performance. It involves restored behavior, meaning the actions are learned, rehearsed, and repeated according to tradition. By looking at the ritual as a performative act, scholars can examine how social meanings, identities, and values are enacted and maintained through these organized and repeated physical and symbolic actions.

161. (A) Universalization manifests sorrow as bliss
Abhinavagupta explains that through the process of universalization, a spectator's personal grief is transformed into a refined aesthetic state. When sorrow is no longer viewed as belonging to a specific individual, it becomes a generalized human experience that can be relished. This allows the audience to feel the intensity of a tragedy while still experiencing a form of transcendental bliss or extraordinary joy.

162. (A) Acting through body movements and gestures
Angika abhinaya is the category of acting that focuses on the use of the body to convey meaning and emotion. This includes everything from large movements and postures to subtle gestures of the hands, fingers, and eyes. It is one of the four main types of acting in the Natyashastra, allowing the performer to visually manifest the internal state of the dramatic character.

163. (A) I, II and III
The theory of art as beauty, particularly as developed by Immanuel Kant, separates aesthetic judgment from practical or moral concerns. It emphasizes the pleasure found in the contemplation of form and is a key part of Enlightenment thought. Kant famously argued that beauty is not about utility, but rather about

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182. (A) Art as physical material manipulation
The theory of art as imagination, associated with R.G. Collingwood, argues that the true work of art exists in the creator's mind as an internal expression of emotion. The physical object is merely a secondary record of this mental process. This Romantic-influenced view prioritizes the internal creative idea over the technical manipulation of physical materials, which is seen as a separate category of craft.

183. (A) Both A and R are true and R is the correct explanation of A.
Leo Tolstoy famously rejected many complex and elite works of art because he believed they failed to fulfill the primary purpose of communication. He argued that true art must be sincere and accessible to ordinary people, successfully infecting them with the same emotions felt by the creator. For Tolstoy, any work that was too obscure or lacked genuine emotional infection was considered false art.

184. (A) Kant's theory of Beauty
Immanuel Kant's theory of beauty emphasizes the importance of a disinterested spectator. This means that for a judgment of taste to be valid, the viewer must appreciate the object purely for its aesthetic form, without any concern for its practical use, moral value, or personal desire. This detachment allows for a unique type of pleasure that is based on the harmony of our own mental faculties.

185. (A) P-3, Q-4, R-1, S-2
The four major commentators each interpreted the Rasasutra through a different school of classical Indian philosophy. Bhattalollata applied the production-oriented Mimamsa school. Sri Sankuka used the logical framework of Nyaya. Bhattanayaka utilized the enjoyment-focused concepts of Sankhya. Finally, Abhinavagupta synthesized the theory with the metaphysical principles of Kashmiri Shaivism. These connections reflect the historical integration of aesthetics with broader philosophical traditions.

186. (A) Results in emotional overload and damage
Catharsis is a concept introduced by Aristotle to describe the emotional purgation experienced by an audience. He argued that watching a tragedy allows viewers to release and purify feelings of pity and fear in a healthy way. Rather than causing emotional damage, this process is thought to lead to a more balanced psychological state. It remains a key psychological defense for the value of drama.

187. (A) I, II, III, IV
The history of aesthetics follows a clear progression of major ideas. It began with the classical Greek focus on mimesis by Plato. This was followed by the ancient Indian formulation of the Rasasutra by Bharata. In the 18th century, Kant introduced the concept of disinterested beauty. Finally, in the 20th century, John Dewey proposed the pragmatist idea of art as an integrated human experience.

188. (A) All of the above are appropriate metaphorical pairs
The process of realizing aesthetic relish is often explained using biological metaphors. The permanent emotion is likened to a seed that holds the potential for the final experience. The determinants, such as the setting and characters, act like the soil and water that nurture the seed. The visible consequences, or physical expressions, are compared to the branches and leaves of the tree that eventually grows.

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189. (A) I, II, IV, and V
Performance studies is an interdisciplinary field that examines how cultural values are enacted through a broad spectrum of human behavior. It views performance as restored behavior and explores the blurred lines between art and daily life. Influenced by scholars like Richard Schechner and Victor Turner, the field does not exclude text but instead analyzes it as one part of the larger performative event.

190. (A) Tolstoy - Disinterested pleasure
Different theorists are associated with specific core concepts. Richard Schechner developed the idea of restored behavior, while Aristotle is known for catharsis. John Dewey proposed the concept of art as experience. However, the idea of disinterested pleasure is the hallmark of Immanuel Kant's philosophy. In contrast, Leo Tolstoy argued that art should be deeply emotional and personal, rather than disinterested or detached.

173. (D) Anumiti
Bhattanayaka's theory of poetic language identifies three specific functions: the literal meaning, the power of universalization, and the state of relish. He used these concepts to explain how aesthetic enjoyment is achieved. Anumiti, or the theory of logical inference, was instead the core concept of a different commentator, Sri Sankuka. Bhattanayaka rejected inference in favor of a model based on universalization and enjoyment.

174. (A) Both Statement I and Statement II are true.
Plato and Aristotle both viewed art through the lens of mimesis, but they reached different conclusions about its value. Plato believed that art was a deceptive copy of a copy, leading people away from ultimate truth. Aristotle, however, argued that imitation is a natural and beneficial process that allows humans to learn and discover universal truths about life and the human condition.

175. (A) Vyabhicharibhava
The transitory emotions that accompany and strengthen a permanent emotion are known as Vyabhicharibhavas. There are thirty-three such states, which include fleeting mental conditions like anxiety or fatigue. These states do not last throughout the performance but rise and fall as needed, providing the necessary emotional detail and variety that allow the foundational relish to be fully realized and appreciated by the audience.

176. (A) Bhattanayaka
Bhattanayaka is the commentator who proposed a three-stage model for the aesthetic experience. He identified the functions of literal communication, the power of universalization, and the final stage of relish. His theory, known as Bhuktivada, focuses on how the audience can enjoy a generalized emotion free from personal constraints. This approach emphasizes the psychological transformation of the spectator during the theatrical performance.

177. (A) Uddipana enhances; Alambana is the primary object.
The two types of determinants, or vibhavas, serve different roles in triggering an emotion. The Alambana is the primary object or person upon whom the emotion depends. The Uddipana refers to the environmental factors or surrounding circumstances that serve to excite or enhance that pre-existing feeling. Together, they provide the necessary context and stimulus that allow a permanent emotion to arise and intensify.

178. (A) Imitation or Representation
In Western aesthetic theory, the Greek term mimesis is most commonly translated as imitation or representation. It describes the process by which art depicts or mirrors aspects of the real world. This concept was the dominant framework for understanding the nature of art from the classical period through the Enlightenment, serving as a primary criterion for evaluating the success of creative works.

179. (A) Conceptual and performance-based critique
When an artist uses an everyday object to challenge traditional definitions of art, they are engaging in a conceptual critique. This approach shifts the focus from the physical beauty of the object to the idea behind its presentation. Such actions are often analyzed as performance-based events that require the audience's interaction and a critical reassessment of what constitutes an artistic and cultural work.

180. (C) Theory of enjoyment/relishing
Bhuktivada is the aesthetic theory proposed by Bhattanayaka, which translates to the theory of enjoyment or relish. It posits that the ultimate goal of a performance is to provide the audience with a blissful experience. This enjoyment is made possible through the process of universalization, which allows the spectator to relish a generalized emotion free from their own personal and historical identities.

181. (D) I, II, III and IV
Abhivyaktivada is the theory of manifestation proposed by Abhinavagupta. It argues that aesthetic relish is already latent within the spectator as a mental impression. Using the power of suggestion, the performance removes the obstacles to perception, much like uncovering a lamp. This allows the pre-existing emotional seed to manifest as a unified and blissful experience, leading to the realization of relish.

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the harmony of mental faculties, describing it as purposiveness without any actual purpose.

164. (A) Strictly textual poetry excluding theatre
Bharata's Rasa theory is fundamentally a theory of performance, designed to explain the holistic experience of a theatrical event. It involves a clear cause-and-effect relationship between the various elements on stage and the resulting emotional state. While it can be applied to literature, it was originally formulated to describe eight distinct aesthetic states as they are realized through acting, music, and stagecraft.

165. (A) Both A and R are true and R is the correct explanation of A.
Sri Sankuka interpreted the Rasasutra using the logic of the Nyaya school of philosophy. He proposed the theory of anumiti, or inference, to explain how an audience experiences relish. According to this view, the spectator does not see a real emotion but instead concludes that the character is experiencing a feeling by observing the signs provided by the actor's skillful imitation.

166. (A) Art as Communication (Tolstoy)
Leo Tolstoy's theory of art as communication argues that the primary purpose of art is to transmit shared human feelings. He believed that by communicating sincere emotions, art can act as a powerful tool for social and moral cohesion, bringing people together through empathy. For Tolstoy, the value of a work of art lies in its ability to unite humanity through these shared emotional experiences.

167. (A) P-2, Q-4, R-3, S-1
The elements of art each have a specific technical definition. Color is described through hue, value, and intensity. Line is the path created by a point moving through space. Space refers to the area around, between, or within objects. Texture identifies the literal or visual surface quality or feeling of an object. These fundamental tools are used by artists to structure their creative works.

168. (A) Exclusively for monetary profit
Art serves a wide variety of human purposes, including the provision of aesthetic experience, the documentation of history, and the promotion of social change. While art can be bought and sold, its primary purpose is not limited to monetary profit alone. Most aesthetic theories focus instead on its expressive, communicative, or functional roles within culture and the individual's emotional and intellectual life.

169. (A) I, II, III, IV
The Natyashastra lists four distinct types of acting, or abhinaya, that an actor must master. The sequence begins with angika, focusing on body movements. This is followed by vachika, which deals with vocal delivery. Next is aharya, involving external aids like costume and makeup. Finally, sattvika refers to the internal emotional concentration that produces involuntary physical responses, completing the comprehensive craft of the performer.

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170. (A) I, II, III, IV
Bharata Muni's Rasasutra emphasizes the concept of samyoga, or the conjunction of various elements to produce relish. This is the foundational principle of his theory. Other thinkers focused on different aspects, such as Abhinavagupta emphasizing manifestation or Aristotle focusing on purgation. These central terms highlight the core philosophical mechanisms that each theorist proposed to explain the process and effect of artistic and theatrical creation.

171. (A) I only
Among the major foundational texts in aesthetics, the Natyashastra is the only one that belongs to the Indian tradition. It provides the earliest and most comprehensive framework for Indian dramaturgy and the theory of relish. Other texts, such as the Poetics, Critique of Judgment, and Art as Experience, are cornerstones of Western aesthetic philosophy, representing different historical eras and theoretical approaches from that tradition.

172. (C) Karuna Rasa - Krodha (Anger)
Each state of relish is paired with a specific permanent emotion. Tranquility is the base for the peace state, while astonishment leads to the marvelous state. Disgust is the foundation for the odious state. However, the pathetic state, known as Karuna, is derived from sorrow or soka. Anger is the foundational emotion for the furious state, representing a different emotional and aesthetic category.

191. (A) Objective logical truth
Immanuel Kant identified several criteria for a judgment of taste, including disinterestedness and subjective universality. He also used the phrase purposiveness without purpose to describe the unique nature of beauty. However, he explicitly distinguished aesthetic judgments from those based on objective logical truth. For Kant, beauty is about our internal feeling of pleasure, rather than a verifiable fact that can be proven through logic.

192. (C) Statement I is false but Statement II is true.
Bharata Muni's original Rasasutra is a concise formula that explicitly lists three components: the determinants, the consequents, and the transitory states. While the permanent emotion is the foundation upon which these elements act, the term Sthayibhava is not actually included in the text of the sutra itself. The formula focuses on the conjunction of the dynamic elements that lead to the final realization of relish.

193. (A) Art enriches daily experience and meaning
In pragmatist aesthetics, the utility of art refers to its ability to enrich and provide meaning to daily life. John Dewey argued that art should not be a separate or elite activity, but a way to organize and enhance our normal human experiences. By providing a unified and deep interaction with our environment, art serves a functional role in helping individuals and communities grow.

194. (A) Restored behavior
When students physically embody historical figures in a dramatic role-play, they are engaging in what performance studies calls restored behavior. These are learned and repeated actions that are retrieved from the past and performed in a new context. This process allows the participants to explore identity and history through physical performance, rather than just through the passive reading of a written text.

195. (A) Latent impressions awakened to form Rasa
According to Abhinavagupta, vasanas are the latent emotional impressions stored in the spectator's mind. These impressions are the result of past experiences and are the necessary foundation for the realization of relish. When the audience observes a performance, the power of suggestion triggers these latent traces, causing them to manifest as a refined and blissful aesthetic state that is felt by the spectator.

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196. (A) Conjunction or combination
The term samyoga in the Rasasutra refers to the conjunction or combination of different performance elements. It is the core mechanism through which aesthetic relish is realized. By bringing together the determinants, the consequents, and the transitory states, the artist creates a unified experience that allows the permanent emotion to reach its full aesthetic potential, leading to the final state of relish.

197. (A) I, II and III
The Natyashastra is an ancient and encyclopedic treatise that covers all aspects of the performing arts, including stage design, makeup, and acting. It attributes the creation of the fifth veda to the deity Brahma. Far from rejecting music, the text contains detailed chapters on both instrumental and vocal music, viewing them as essential components of the composite art of the theatre.

198. (B) Literal tricking into thinking actor is horse
Sri Sankuka's Chitraturaga Nyaya explains a unique type of aesthetic recognition. It describes how an audience can perceive an actor as a character without being literally tricked into believing it is real life. This form of cognition is neither true nor false; it is a special state where the spectator acknowledges the representation. It does not involve a literal or deceptive tricking of the senses.

199. (A) Both A and R are true and R is the correct explanation of A.
Bhattanayaka argued that the realization of relish requires the process of universalization, or Sadharanikarana. This mechanism strips characters and emotions of their specific historical and personal identities. By doing so, it allows the spectator to experience the emotion in its pure, general form. This impersonal state is free from mundane self-interest, transforming what could be painful in reality into a source of bliss.

200. (A) Art as Communication (Tolstoy)
The theory of art as communication, championed by Leo Tolstoy, views art as a bridge for shared human empathy. He argued that the value of an

269. (D) They appear completely hollow and unmotivated
Physical manifestations lack credibility if the necessary environmental triggers are missing. Without the context provided by Vibhavas, an actor's outward reactions, such as trembling, seem disconnected and without cause. The workshop demonstrates that these signs appear hollow and unmotivated unless they are grounded in a clearly established situation, emphasizing the dependency of physical expression on its surrounding dramatic circumstances.

270. (C) The seamless integration of Vibhavas and Anubhavas
A compelling aesthetic experience requires the unified functioning of environmental triggers and physical reactions. When Vibhavas and Anubhavas are seamlessly integrated, the performance communicates a coherent emotional reality to the spectator. This interdependence ensures that the setting and the actor's responses work together to create a believable and persuasive representation of the intended emotion, leading to successful artistic communication.

271. (C) Sthayi bhava
The Sthayi bhava represents the permanent and underlying emotional disposition of a character. It provides the enduring foundation that remains consistent throughout the narrative arc. This element ensures that the performance has a stable emotional core, anchoring the character's journey and allowing other transient states to interact with a solid base, ultimately creating a cohesive and continuous psychological profile.

272. (B) Fleeting, transient emotional states that constantly rise and fall
Sanchari bhavas are characterized as temporary emotional states that fluctuate throughout a performance. These fleeting feelings rise and fall like waves, providing dynamic variation to the character's primary disposition. By incorporating these transient elements, the actor avoids a static portrayal, adding layers of complexity that reflect the natural shifts in human emotion while supporting the character's overall emotional arc.

273. (D) To actively nourish and strengthen the primary emotional foundation
Transient emotional states function to enhance and support the permanent disposition of the character. These fleeting moments provide variety and depth, preventing the performance from becoming monotonous. By rising and falling in relation to the primary foundation, they nourish the core emotion, making the overall portrayal more robust and dynamic. This interaction is essential for building a complex and engaging narrative.

274. (A) Full internal concentration and synchronization
Sattvika bhavas occur only when an actor achieves a deep level of internal focus and emotional alignment. These involuntary responses require the performer to be completely synchronized with the character's feelings. Such psychophysical manifestations are difficult to execute because they depend on genuine internal states rather than mere external imitation, validating the authenticity of the performance through spontaneous bodily reactions.

275. (C) The genuine involuntary psychophysical responses of the actor
The authenticity of a performance is confirmed by the presence of Sattvika bhavas, which are involuntary physical reactions. These responses prove that the actor has reached a high level of emotional synchronization. By manifesting genuine psychophysical signals, the performer validates the internal reality of the character, completing the aesthetic architecture and providing the audience with a profound and believable experience.

276. (A) Intentionality and a structured synthesis of components
The definition of Art relies on the presence of purposeful intent and the organized combination of specific elements. Unlike accidental creations, artistic works result from deliberate choices made by the creator. This structured synthesis ensures that the resulting object is not a random assembly but a unified aesthetic statement designed to fulfill a particular goal, distinguishing it from mere chance occurrences.

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expression. Unlike literal meaning, suggestion allows for the manifestation of deep and complex emotional states. This power is what enables the latent emotions in the spectator's mind to be triggered, leading to the realization of relish.

210. (A) Art as Experience (Dewey)
An interactive and immersive art installation aligns perfectly with John Dewey's theory of art as experience. He argued that the value of art lies in the unified and meaningful interaction between an individual and their environment. By requiring the audience to participate, such works break down the wall between the viewer and the object, making the aesthetic experience a dynamic and living process.

211. (A) Sattvikabhavas are involuntary; Anubhavas are deliberate
While both are outward expressions of emotion, they belong to different categories of the actor's craft. Anubhavas include deliberate physical actions, such as gestures or glances, that an actor uses to communicate internal states. Sattvikabhavas, however, are eight specific involuntary physical responses, such as tears or trembling, that arise spontaneously from deep emotional concentration. One is a conscious tool, while the other is an authentic bodily reaction.

212. (A) Aesthetic bliss manifesting when latent emotions are suggested
In his famous commentary, Abhinavagupta defines aesthetic relish as the manifestation of bliss that occurs when latent emotions are triggered by suggestion. He argues that this experience is purely internal and transcendental. It is not something that is physically given to the audience, but rather a realization of pre-existing mental impressions that are awakened and refined during the course of the theatrical performance.

213. (A) I, II and III
Bhattalollata's theory of generation, known as Utpattivada, is rooted in Mimamsa philosophy. It argues that relish is produced in the character and attributed to the actor through superimposition. While this theory was significant in the history of aesthetics, it was later criticized for failing to fully explain how the spectator achieves bliss, as it focused more on the objective production of emotion in the performer.

214. (A) Insistence on high complexity inaccessible to masses
Leo Tolstoy's theory of art as communication values sincerity and accessibility above all else. He argued that true art should be able to transmit emotion to everyone, regardless of their education or social status. He explicitly rejected works that were overly complex or elite, believing that they failed to fulfill the primary function of uniting people through shared emotional experience and sincere communication.

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215. (A) Both A and R are true and R is the correct explanation of A.
According to the theory of art as imagination, the true essence of an artwork is the mental expression of emotion within the creator's mind. Proponents like R.G. Collingwood argue that the physical object is merely a secondary byproduct or record of this internal creative act. From this perspective, a work of art can be complete within the imagination even before it is physically produced.

216. (A) Art as Utility/Pragmatism
The theory of art as utility, or pragmatism, emphasizes that art is a tool for organizing and enhancing human life. Thinkers like John Dewey argued that the aesthetic should be integrated into everyday activities, rather than isolated in museums. This approach values art for its functional role in providing meaningful and unified experiences that help individuals and societies grow and interact with their world.

217. (A) P-1, Q-2, R-3, S-4
Specific transitory states are often associated with particular aesthetic states to deepen their impact. Anxiety and memory can accompany the erotic state, while pride often supports the heroic state. Depression or weariness can be seen in the pathetic state, and intense fright is a natural companion to the terrible state. These fleeting feelings provide the necessary detail to bring the foundational emotion to fulfillment.

218. (A) Its Sthayibhava is Utsaha (Energy).
The peace state, or Santa Rasa, was a later addition to the original list of eight aesthetic

252. (A) Through the intersection and harmony of elements
Aesthetic flavor is not a fixed quality residing within isolated performance components but a dynamic result of their synthesis. It emerges when various stage elements intersect and harmonize during the live presentation. This synergy allows the audience to perceive a unified emotional core, proving that the collective coordination of elements is vital for generating the intended relish.

253. (C) The primary mechanism for eliciting aesthetic relish
The treatise functions as the fundamental methodology for generating deep emotional satisfaction within the audience's mind. It provides a structured approach to analyzing how specific dramatic triggers interact on stage. By serving as this primary mechanism, the framework ensures that theatrical presentations effectively communicate their emotional essence, leading to the successful internal processing of aesthetic flavor by the spectators.

254. (D) A highly structured and interdependent system
Effective theater is achieved through a meticulous, organized system where all components rely on one another to convey meaning. Rather than depending on unplanned or spontaneous artistic expressions, successful performances utilize a structured methodology. This interdependence ensures that every element contributes to the overall emotional goal, establishing a definitive reference point for evaluating the success of the theatrical work.

255. (C) A methodology for understanding how audiences process emotional cores
Bharata's work outlines a sophisticated process detailing how spectators receive and internalize the central emotions of a play. This methodology provides a systematic way to analyze audience perception during theatrical events. It explains the internal processing of performance elements, focusing on how individuals interpret and harmonize diverse stage signals to experience the profound emotional depth of the drama.

256. (B) Bhattalollata
Bhattalollata's early interpretation of the theory posits that the aesthetic experience has a direct, causal origin rooted in the historical character being portrayed. In this view, the emotion resides primarily with the original figure and is only subsequently associated with the actor. This perspective establishes a linear relationship between the historical context and the generation of aesthetic relish.

257. (D) By inferring it through the actor's stylized imitation
According to the framework introduced by Sri Sankuka, the audience engages with the performance through cognitive deduction. Instead of receiving a direct emotional transmission, spectators observe the actor's stylized imitation of a character. From these theatrical signs, they infer the underlying aesthetic state, marking a shift toward understanding the role of audience cognition in perceiving the emotional reality.

258. (A) The concept of logical inference
Sri Sankuka introduced a fundamental shift in aesthetic theory by replacing direct causal models with the concept of logical inference. This paradigm shift suggests that the audience deduces emotional states by observing stylized performance. It emphasizes a more sophisticated cognitive process where spectators actively interpret theatrical signs, moving away from the idea that aesthetic experience is simply a direct transmission.

259. (C) The aesthetic experience is only secondarily attributed to the actor
In the causal framework established by Bhattalollata, the primary location of the aesthetic experience is the original historical figure. The performer serves as a secondary medium through which this experience is expressed. Consequently, any emotion perceived by the audience is first attributed to the historical persona, with the actor's portrayal acting as a subsequent and secondary point of contact.

260. (A) Audience cognition and theatrical imitation
The transition from early causal theories to later interpretations reflects a deeper academic interest in the mechanics of perception. Researchers focused on how spectators cognitively process

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transforming a particular dramatic event into a meaningful and relished aesthetic experience.

227. (A) Vibhavas trigger emotion; Anubhavas communicate it
In the Rasasutra formula, determinants and consequents serve complementary roles. The determinants are the causes or triggers that allow a permanent emotion to arise in the first place. The consequents are the visible physical expressions that follow, serving to communicate that internal state to the audience. Together, they provide the necessary structure for the spectator to perceive and relish the developing aesthetic state throughout the entire performance.

228. (A) Appreciating beauty without practical or ownership desires
Disinterestedness in Kantian aesthetics refers to a state of mind where an individual appreciates an object purely for its aesthetic form. This judgment is free from any desire to own the object or any concern for its practical or moral utility. It is a detached form of contemplation that allows for a unique type of pleasure based on the internal harmony of the viewer's own cognitive faculties.

229. (B) I, II and IV
Richard Schechner is a pivotal figure in performance studies who coined the influential term restored behavior. He emphasized that performance is a broad spectrum of human activity, ranging from theatre to sports and everyday life. Far from separating ritual and theatre, his work explored the deep connections and blurred lines between these various performative practices, viewing them all as essential subjects of cultural and behavioral analysis.

230. (A) Bhavas and Rasa are exactly the same thing.
In Indian aesthetics, a clear distinction is made between emotions and the aesthetic state. Bhavas are the actual emotions, such as love or anger, while Rasa is the refined and enjoyed experience of those emotions. Relish arises only through the organized combination of various emotional elements during a performance. While the foundational emotions are the base, the final aesthetic relish is a unique and transcendental state of bliss.

231. (A) Both A and R are true and R is the correct explanation of A.
Aristotle's Poetics served as a defense of poetry and drama against the criticisms of Plato. While Plato believed art was deceptive and dangerous, Aristotle argued that tragedy fulfills a positive psychological function. He introduced the concept of catharsis to explain how watching a serious performance allows the audience to purge and purify intense emotions, leading to a healthier and more balanced internal state after the play.

232. (A) Benedetto Croce
The Italian philosopher Benedetto Croce famously argued that art is synonymous with intuition and expression. He believed that the essence of artistic creation is an internal mental activity where the artist perceives an impression and gives it form. For Croce, this internal intuition is the true work of art, making the physical byproduct secondary to the spiritual and mental act of expression within the creator's consciousness.

233. (A) P-1, Q-2, R-3, S-4
Western aesthetic theories often use distinct metaphors to explain their core ideas. Imitation is likened to a mirror reflecting the real world. Catharsis is compared to a medical purgative that cleanses the system. Communication is described through the metaphor of an infection, where feelings are transmitted between people. Utility theory views art as a functional tool for living and enhancing human experience within our shared environment.

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234. (A) Literal dictionary meaning of specific words
Bhattanayaka's concept of Bhavakatva is the specific power of poetic language that leads to universalization. It is not the literal dictionary meaning, but the function that frees the aesthetic object from personal and historical constraints. By universalizing the characters and their emotions, this power makes the experience relatable to every member of the audience, transforming specific mundane details into a source of general and impersonal relish.

235. (A) I, II, III
According to Abhinavagupta, the realization of relish follows a specific chronological sequence.

artwork is found in its ability to transmit sincere emotions from the creator to the audience. This process creates a common feeling between people, making art a vital tool for uniting humanity through the shared experience of emotion.

201. (A) P-3, Q-4, R-1, S-2
Each of the four major commentators is associated with a specific key concept. Bhattalollata focused on superimposition or aropa, while Sri Sankuka emphasized the role of logical inference. Bhattanayaka is credited with introducing the pivotal concept of universalization. Finally, Abhinavagupta highlighted the importance of suggestion and latent impressions. These terms reflect the unique philosophical framework each thinker used to explain the realization of relish.

202. (A) Overwhelmed and destroyed by Sancharibhavas
Sthayibhavas are the permanent and foundational emotions that serve as the base for the realization of relish. They are latent in the human mind and correspond directly to the various aesthetic states. Far from being destroyed by transitory states, they are instead strengthened and brought to fulfillment by them. The transitory states act like waves that rise and fall, nourishing the underlying ocean of the permanent emotion.

203. (A) I, II, III
Bhattanayaka proposed a three-stage progression for the aesthetic experience. The process begins with the literal understanding of the dramatic text. This is followed by universalization, where characters are stripped of their individual particularities. Finally, this allows the spectator to achieve a state of relish through enjoyment. This sequence explains how the mind moves from simple perception to the final, blissful experience of a generalized emotion.

204. (A) Bhattalollata - Objective reality in historical character
Bhattalollata's theory of generation posits that the aesthetic state has an objective reality located primarily in the original historical character. He viewed relish as a produced state that is attributed to the actor through imitation. This perspective differs from later theories that focused more on the internal psychology of the spectator, as it emphasizes the causal and historical aspects of the emotional performance.

205. (A) I, II, III, and V
Performance studies is an interdisciplinary field developed by scholars like Richard Schechner. it examines the performativity of everyday life, exploring how meaning and identity are constructed through social roles and rituals. The field is not limited to old texts but analyzes a wide range of contemporary and historical actions. It also examines how power is enacted and maintained through various forms of performance.

206. (C) Ananda - Sorrow
In Indian aesthetic terminology, laukika refers to the ordinary world, while alaukika describes the extraordinary or transcendental nature of art. A sahrudaya is the sensitive spectator who can appreciate this experience. However, ananda is the term for bliss or joy, which is the ultimate goal of the aesthetic process. Sorrow is instead known as soka, and it is the foundational emotion for the pathetic state.

207. (A) Rhythm/Tempo (in music)
The visual elements of art include color, line, and shape, which are all used to structure images and objects. While rhythm and tempo are fundamental elements of artistic expression, they are primarily associated with the auditory and temporal arts, such as music and dance. They deal with the timing and flow of sounds or movements, rather than the static visual components of a work.

208. (C) Statement I is true but Statement II is false.
Aristotle believed that imitation is a natural way for humans to learn and that it provides intellectual pleasure. In contrast, Plato held a much more negative view of art. He believed that art was distant from ultimate truth and could be dangerous because it appealed to emotions rather than reason. He did not see it as a tool for discovering truth but as a potential distraction from it.

209. (A) Suggestive power of a word or art form
Vyanjana is the specific term for the suggestive power of language or art. In Indian aesthetics, particularly in the work of Abhinavagupta, it is considered the highest function of creative

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244. (A) Environmental factors exciting or enhancing emotion
An Uddipana Vibhava refers to the situational or environmental factors that serve to excite or enhance a permanent emotion. While the primary object triggers the feeling, these surrounding circumstances, such as the time, place, or atmosphere, act as stimulants. They provide the necessary context that allows the emotion to intensify and reach its full aesthetic potential, ensuring that the audience experiences the character's internal world with greater depth.

245. (B) II, III and IV
John Dewey's aesthetics rejects the idea that art is a specialized or isolated activity. Instead, he views it as a refinement of ordinary experience. He argued that museum culture often separates art from its living context, which can be harmful. For Dewey, a true aesthetic experience involves a unified and deep interaction with one's environment, integrating the beauty and meaning of art into the actual flow of daily human activity.

246. (A) Universally rejected by later Indian poeticians
Rasa theory was not rejected but instead became the most influential framework in Indian aesthetics. It started as an analysis of theatrical elements by Bharata and evolved through various commentators who explored the psychology of the spectator. This development culminated in the tenth century with Abhinavagupta's metaphysical synthesis. His work ensured that the theory of relish remained the central focus of literary and performative criticism for many centuries.

247. (A) Both A and R are true and R is the correct explanation of A.
Art is frequently considered a form of communication because it involves the transmission of ideas or feelings. The creator encodes a specific emotional or intellectual message into their work, which is then decoded and experienced by the audience. This shared process allows for an interaction between the artist and the viewer, making art a vital vehicle for expressing and understanding the human experience through various creative forms and symbols.

248. (A) Formalism
Formalism is an aesthetic theory that evaluates art primarily through its internal structural elements, such as meter, rhyme, shape, or color. It argues that the value of a work lies in the successful arrangement of its formal parts, rather than in its emotional content or its relationship to the real world. For a formalist, the technical perfection of a poem's structure is the most important criterion for judging its artistic success.

249. (A) P-3, Q-4, R-2, S-1
The four commentators used distinct analogies and core actions to explain their theories. Bhattalollata focused on the generation of emotion in the character. Sri Sankuka emphasized the process of inferring emotion from the actor's performance. Bhattanayaka highlighted the enjoyment of a generalized, universalized emotion. Finally, Abhinavagupta used the metaphor of uncovering a covered lamp to explain how pre-existing latent impressions are manifested during the aesthetic and theatrical experience.

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250. (A) Elevating consciousness to experience transcendental bliss
The synthesis of classical Indian aesthetics posits that the highest purpose of art is to lead the spectator toward transcendental bliss. This experience allows individuals to rise above their personal identities and mundane concerns, achieving a state of unified consciousness. Rather than just being for entertainment or profit, art serves as a powerful means of achieving psychological and spiritual fulfillment by transforming specific emotions into universal and refined relish.

251. (B) A practical performance framework
The scholar clarifies that Bharata's formulation transcends theoretical abstraction, serving as a functional system for theatrical production. This framework emphasizes that aesthetic experience results from the precise interaction of stage elements. By positioning the work as a practical guide, the study highlights how the methodology facilitates the creation of profound artistic responses during live performances.

states. Its foundational emotion is tranquility or sama, which represents a release from worldly desires. While Abhinavagupta was its strongest advocate, energy is actually the foundational emotion for the heroic state. Santa represents a different psychological goal, focusing on spiritual calm and the ultimate cessation of mundane emotions.

219. (A) I, II, III, IV
The chronological development of Western aesthetic thought is marked by several key figures. It began with Plato in ancient Greece, followed by Immanuel Kant during the Enlightenment. In the late 19th century, Leo Tolstoy proposed his theory of communication. Finally, in the early 20th century, John Dewey developed his pragmatist approach, emphasizing the role of art in the flow of everyday experience.

220. (C) Vyabhicharibhava - Transitory State
In the translation of Indian aesthetic concepts, Vyabhicharibhava is correctly identified as a transitory state. These are the thirty-three fleeting emotions that support the main feeling. Other terms have different translations: Vibhava is a determinant, Anubhava is a consequent, and Sthayibhava is a permanent emotion. Correctly identifying these terms is essential for understanding the dynamic relationship between the various elements of the Rasasutra formula.

221. (A) I, II, III, and V
The theory of mimesis focuses on how art mirrors reality. While Plato saw this as deceptive, Aristotle viewed it as a natural and beneficial human instinct for learning. Mimesis is the original Greek term for this process. It was the dominant framework for understanding art in classical philosophy. However, the claim that both philosophers wanted to ban all art is incorrect; Aristotle actually defended its positive functions.

222. (A) Aharya - Pure internal emotion without external aids
The categories of acting serve different functions in a performance. Angika involves body movements, while vachika deals with speech. Sattvika refers to internal emotional concentration and its involuntary effects. However, aharya is specifically defined as the use of external aids, such as costumes, makeup, and stage props. It is not a pure internal emotion but rather the visual and material construction of the character's identity.

223. (A) Utpatti (Physical generation of emotion in actor)
Abhinavagupta's aesthetic philosophy is built on the concepts of manifestation and suggestion. He argued that the experience of relish is transcendental and involves the awakening of latent impressions. He specifically rejected the earlier theory of utpatti, which focused on the physical generation of emotion in the actor. For Abhinavagupta, the actor is merely a vessel, and the real relish occurs within the spectator's consciousness.

224. (C) Statement I is true but Statement II is false.
Catharsis involves the purgation or release of intense emotions in the audience, which is a positive psychological effect. Similarly, the concept of relish in Indian aesthetics does not involve leaving the audience in a state of mundane sorrow. Instead, through the process of universalization, even sad emotions are transformed into a refined aesthetic state of bliss. Both theories explain how art provides a healthy and enjoyable experience.

225. (A) Elevating consciousness to unified aesthetic bliss
The ultimate goal of the Rasa theory is to lead the spectator toward a unified state of aesthetic bliss. This transcendental experience allows individuals to rise above their personal concerns and mundane identities. By universalizing emotions through art, the viewer achieves a state of pure consciousness and joy. This elevates the purpose of performance from simple entertainment to a means of achieving a high spiritual and psychological fulfillment.

226. (A) Sadharanikarana
When a spectator views a historical character as a universal embodiment of values, they are experiencing Sadharanikarana, or universalization. This process strips away the specific historical and personal details of the figure, allowing the audience to relate to the emotion and the message on a general human level. This cognitive shift is essential for

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imitation on stage to experience emotion. This evolution highlights a more complex understanding of theatrical imitation, moving the discourse toward the psychological interaction between the performer's stylized actions and the spectator's mental state.

261. (D) It is characterized by universalization
Bhattanayaka introduced the vital concept of universalization to the discourse on aesthetic relish. This intervention explains how audiences can experience emotions without being hindered by personal or localized ties. By shifting the focus to a universal state, this theory allows the spectator to engage with the narrative's emotional core in a way that transcends individual ego and private circumstances.

262. (B) It enables universal emotional relish
The principle of universalization allows the audience to transcend their individual identities and personal attachments while watching a performance. By removing localized ego, this process enables spectators to enjoy emotional experiences on a broader, shared level. This mechanism ensures that the relish experienced is not limited to private feelings but becomes a generalized state accessible to all members of the audience.

263. (C) Revelation of latent emotional states
Abhinavagupta posits that the aesthetic experience functions as a process of illumination. Rather than creating new emotions, the performance reveals latent states that already exist within the spectator's psyche. This revelation brings subconscious feelings to the surface, allowing them to be fully realized and appreciated. It elevates the experience to a spiritual level where the inherent potential is manifest.

264. (D) In the refined consciousness of the spectator
Abhinavagupta argues that the ultimate site of the aesthetic experience is not on the stage or in the character, but within the spectator's mind. A highly refined consciousness is required to process the performance and illuminate inherent emotional states. This psychological focus identifies the audience member as the true locus where the emotional potential of the art is realized.

265. (A) A profound psychological and philosophical problem
Abhinavagupta's definitive synthesis provided a solution to complex questions regarding the nature of aesthetic perception and emotional location. By arguing that experience resides in refined consciousness, he addressed deep psychological and philosophical issues. This resolution unified previous theories, explaining how latent emotional potential is manifest during performance, thus providing a complete conceptual framework for understanding the spectator's internal aesthetic journey.

266. (B) Vibhavas
Environmental triggers that establish the context for an emotional state are classified as Vibhavas. These elements, such as a specific setting or a sudden appearance, serve as the foundational causes that stimulate a particular response. In the framework of Rasa, they provide the necessary background information and external stimuli required to ground the character's emotional reality for the audience's understanding.

267. (B) As the visible, consequent physical manifestations of emotion
Anubhavas refer to the deliberate physical reactions exhibited by actors in response to environmental triggers. These visible signs, such as trembling or facial changes, represent the outward results of an internal emotional state. In a theatrical context, they serve as the primary means of communicating that state to the spectator, ensuring that the character's feelings are expressed through observable bodily actions.

268. (C) To establish the context for the emotional state
The dark and isolated forest setting serves as a Vibhava, providing the essential environment needed to trigger a specific emotion. This setting establishes the contextual basis for the character's subsequent reactions. By creating a recognizable and threatening atmosphere, the environment justifies the actor's physical manifestations, ensuring the audience understands the situational cause behind the emotional state being portrayed.

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First, the spectator perceives the determinants and the physical expressions on stage. These triggers then awaken the latent impressions or vasanas already present in the viewer's mind. Finally, this process leads to the manifestation of relish as a state of transcendental bliss. This internal transformation is the core mechanism of his manifestation-based theory of aesthetics.

236. (A) Sattvika Bhava - Sveda (Sweat)
The classification of emotional elements is very precise in Indian aesthetics. Sweating is one of the eight involuntary physical responses known as Sattvikabhavas. Other terms have different roles: rati is a permanent emotion, and detachment is a transitory state. Identifying these correctly is essential for understanding how the actor's performance and the character's internal world are structured to produce a coherent and meaningful experience for the audience.

237. (B) I, III, IV, and V
Performance studies is a broad and interdisciplinary field that examines everything from rituals and sports to everyday social interactions. It views performance as an episteme and explores how gender and identity are constructed through action. It uses concepts like restored behavior to analyze both artistic and cultural practices. Far from being restricted to classical Indian theatre, it is a global and modern field of behavioral analysis.

238. (A) Vibhavas - 33
The Natyashastra provides specific numbers for the various components of aesthetic experience. There are originally eight permanent emotions and eight involuntary physical responses. The transitory states are precisely thirty-three in number. However, the determinants or vibhavas are not categorized by a specific count of thirty-three; they are instead divided into two primary types: the object of the emotion and the enhancing environment or surrounding situational factors.

239. (A) Art for Art's sake
The theory of art as utility, or pragmatism, emphasizes the functional role of art in enhancing and organizing human experience. It argues that art should be integrated into daily life. In contrast, the idea of art for art's sake is an exception to this view. This slogan suggests that art should be valued purely for its own beauty and should be entirely detached from any practical, moral, or social functions.

240. (C) Statement I is false but Statement II is true.
The experience of relish is primarily aimed at the audience, not the performer. Abhinavagupta argued that the actor does not experience relish during the play because they must remain focused on the technical aspects of their craft. The actor serves as a vessel or instrument that provides the necessary triggers. It is the sensitive spectator who achieves the final state of transcendental bliss through the manifestation of latent impressions.

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241. (A) Moving toward Sthayibhava to manifest it
The term Vyabhicharibhava literally describes states that move toward the permanent emotion to help manifest it. These thirty-three transitory feelings accompany the primary emotion, providing it with variety and strength. They act like guests that visit and nourish the foundational state, ensuring that the aesthetic state reaches its full fulfillment. Their dynamic and fleeting nature is essential for the complexity and depth of the overall theatrical and emotional performance.

242. (A) Performance Studies
A protest play in a public square involving audience participation is a complex social event that is best analyzed through performance studies. This field looks at the blurred lines between art and life and examines how political and social identities are enacted. It treats such events as structured performances with clear cultural functions, rather than just evaluating them based on traditional aesthetic rules of beauty or formal detachment.

243. (A) Designed and meaningful but lacking practical utility
Kant's concept of purposiveness without purpose describes the unique nature of beautiful objects. A painting might have a clear, harmonious design that feels meaningful and intended, yet it serves no practical function in the real world. This quality allows the viewer to engage in a state of disinterested contemplation, where the pleasure is derived from the formal beauty of the work rather than from its use or value as a tool.

277. (D) The deliberate organization of space, form, and texture
In the analysis of the mural, scholars identify the conscious arrangement of space, form, and texture as fundamental elements. These components are intentionally manipulated by the artist to construct a cohesive aesthetic object. The organization of these physical qualities allows the creator to communicate meaning and achieve a unified visual impact, demonstrating how structural elements are orchestrated to serve the artwork's purpose.

278. (B) A mechanism for cultural reflection and expression
Beyond its decorative qualities, Art serves as a vital tool for expressing and reflecting the values of a community. It functions as a mechanism for collective expression, allowing cultural themes to be explored and shared. This purpose elevates the work from a simple visual object to a meaningful statement that resonates with the social and cultural identity of the audience.

279. (C) They are carefully orchestrated to fulfill a specific, intended purpose
The case study shows that the various components of Art are not combined by chance. Instead, they are meticulously organized to achieve a predefined objective. This careful orchestration ensures that the final product serves its intended function, whether for cultural expression or aesthetic contemplation. The purposeful arrangement of these elements is what transforms raw materials into a significant and meaningful artwork.

280. (D) The underlying, purposeful intent of the creator
A complete definition of Art must include both the physical materials used and the specific intention behind their use. This purposeful intent is what elevates a structured assembly of elements into a meaningful aesthetic statement. By combining tangible structural components with a clear objective, the artist ensures that the creation transcends its physical form to achieve a higher level of significance.

281. (A) As a structured reflection of human action and natural reality
Under the theory of Art as Imitation, theatrical performance is viewed as a mirrored representation of life. It functions as a structured reflection that captures the essence of human actions and the natural world. This approach ensures that the events on stage are recognizable to the audience, providing a believable imitation that serves as the foundation for further emotional engagement.

282. (B) Mirror life's complexities for recognizable representation
In the framework of Imitation, performers deliberately replicate the intricate details of human existence. By mirroring life's complexities, they create a representation that the audience can easily recognize and relate to. This intentional mirroring is not just about accuracy but about providing a realistic basis that allows spectators to connect with the drama's events, ultimately facilitating the subsequent psychological effects.

283. (B) It triggers a profound psychological purification within the spectators
The concept of Art as Catharsis explains that watching a tragic performance leads to an internal cleansing of the audience's emotions. By witnessing the imitation of tragic events, spectators undergo a process of psychological purification. This release of pent-up feelings provides a therapeutic effect, helping the audience achieve emotional balance after experiencing the intense pity and fear portrayed on stage.

284. (A) Intense pity and fear
Tragic drama specifically aims to evoke feelings of pity and fear within the audience. These intense emotions are triggered by the imitation of significant and painful events. By experiencing these feelings collectively, the spectators can eventually reach a point of therapeutic release. This emotional journey is central to the cathartic process, leading to a state of psychological purgation and restored equilibrium.

285. (C) Emotional purgation and psychological equilibrium
Accurate representation in Art acts as a catalyst that enables the audience to undergo emotional cleansing. This purgation of intense feelings leads to a state of psychological balance. The connection between realistic imitation and its therapeutic results suggests that the performance's primary function is to help spectators process their

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(A) I and II
(B) I and III
(C) II and IV
(D) III and IV

32. The "Geta" is a type of footwear most prominently utilized in the theatrical traditions of which country?
(A) Thailand
(B) Japan
(C) Vietnam
(D) Indonesia

33. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Shadow puppetry (Sbek Thom) in Cambodia historically faced near extinction during the late 20th century.
Reason (R): The Khmer Rouge regime targeted traditional artists and intellectuals, leading to a massive loss of cultural heritage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

34. Given below are two statements.
Statement I: The traditional Sri Lankan mask dance "Kolam" primarily features mythical and satirical characters.
Statement II: Kolam is performed strictly as a solo dance by a female artist.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

35. Consider the following instruments integral to the traditional presentation of Chinese Jingju:
I. Jinghu
II. Yueqin
III. Suona
IV. Bangu
V. Shamisen
Which of the above instruments are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, III, IV, and V

36. Identify the correct statement regarding the traditional Korean dance form known as Buchaechum.
(A) A stylized martial arts combat dance performed by men.
(B) A puppet drama featuring intricate string-operated dolls.
(C) A court dance developed during the early Goryeo dynasty.
(D) A neoclassical fan dance performed by female ensembles.

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37. Match List I with List II.
List I: (Mask/Prop)
P. Hannya Mask
Q. Janggok (Hourglass drum)
R. Geta (Wooden clogs)
S. Gunungan (Tree of life shadow puppet)
List II: (Associated Form/Country)
1. Wayang Kulit (Indonesia)
2. Noh (Japan)
3. Kabuki (Japan)
4. Pansori (Korea)
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-2, S-1
(C) P-2, Q-4, R-3, S-1
(D) P-2, Q-3, R-4, S-1

38. A researcher analyzing the function of the "Chorus" in Asian traditional theatre finds a group of chanters sitting to the side of the stage describing the inner thoughts of the masked protagonist. Which form are they most likely observing?
(A) Jatra
(B) Noh
(C) Likay
(D) Chèo

39. Consider the structural sequence of a traditional Noh play program (Mugen Noh) based on Zeami's aesthetic principles of Jo-Ha-Kyu:
I. Kyu (Rapid, concluding phase)
II. Jo (Slow, auspicious beginning)
III. Ha (Development, breaking the tempo)
Which of the following represents the correct chronological sequence?
(A) II, III, I
(B) I, II, III

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means to deliver intellectual and emotional content to the audience. Instead of focusing solely on grace or proportion, the movements are designed to be a functional tool for expression, ensuring that the intended message is clearly received by the spectators.

295. (C) A dynamic, transactional medium
The theory of Communication views the artwork as an active, transactional tool for interaction. Unlike theories that see Art as a static or isolated object, this approach emphasizes the exchange of ideas between the artist and the audience. The work becomes a bridge for conveying messages, making the aesthetic experience a dynamic process of sharing and receiving specific intellectual and emotional information.

296. (D) Strict functional effectiveness
The concept of Art as Utility changes the primary measure of success from formal beauty to how effectively the work achieves its intended function. In this framework, the aesthetic value is determined by the artwork's ability to produce practical results. This shift prioritizes functional effectiveness over elegance, evaluating the performance based on its real-world impact rather than its purely formal qualities.

297. (A) By its capacity to achieve a specific, practical outcome
In the theoretical model of Utility, a performance is judged strictly by its ability to reach a concrete goal. Whether the aim is to educate, mobilize, or inspire social change, the artwork's value depends on achieving that practical outcome. This focus on functionality moves the evaluation away from abstract or formal concerns, centering it on the tangible effects of the production.

298. (B) To favor clear, direct messaging for an immediate societal need
Political theater often avoids complex symbolism to ensure its message is easily understood by the masses. By using direct communication, the work can more effectively address immediate social issues. This approach prioritizes utility, ensuring that the performance serves a functional purpose, such as mobilizing a community or educating people about urgent societal needs, rather than focusing on abstract artistic expression.

299. (B) A strictly functional instrument or a tool
Within the framework of Utility, an artistic creation is seen as a practical instrument rather than a self-contained object. It is used as a tool to achieve social or educational objectives. This perspective treats Art as a means to an end, focusing on its instrumental value in society and its ability to contribute to collective welfare rather than its autonomy.

300. (A) Its tangible contribution to human welfare and social progress
The theory of Art as Utility measures the value of a work by its positive impact on society. Successful Art must make a clear contribution to human welfare or help drive social progress. By demanding tangible results, this theory broadens the scope of evaluation, making social utility a central part of determining an artwork's importance and success in a community context.

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15. Consider the following elements associated with the Filipino dance form Tinikling:
I. Bamboo poles
II. Rhythm mimicking the Tikling bird
III. Spanish colonial influences
IV. Heavy metal gongs as primary instruments
V. Dancers stepping over and in between striking poles
Which of the above statements are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

16. Identify the correct statement regarding the Indonesian "Kecak" dance.
(A) A performance relying on full gamelan orchestration.
(B) A drama famously known as the Ramayana monkey chant.
(C) A solo dance performed exclusively by female artists.
(D) A 12th-century dance developed for royal court use.

17. Match List I with List II.
List I: (Country)
P. Cambodia
Q. Myanmar
R. Philippines
S. Thailand
List II: (Dance/Theatre Form)
1. Zat Pwe
2. Lakhon Khol
3. Singkil
4. Likay
(A) P-1, Q-2, R-4, S-3
(B) P-2, Q-1, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

18. If a choreographer wishes to incorporate elements of traditional Sri Lankan drumming and acrobatics specifically associated with a healing ritual to the deity Kohomba, which form should they study?
(A) Kohomba Kankariya
(B) Bharatanatyam
(C) Kathakali
(D) Odissi

19. Consider the following South/Southeast Asian theatrical developments:
I. Introduction of the Ramayana epic to Southeast Asian performing arts.
II. Formalization of Kandyan Dance as a distinct Sri Lankan classical form.
III. Creation of the modern Kecak dance in Bali with Walter Spies.
IV. Rise of contemporary proscenium theatre in South Asia.
Which of the following represents the correct chronological order?
(A) I, II, IV, III
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, IV, I, III

20. The concept of "Rasa" as an aesthetic flavor in Indian classical theory heavily influenced theatre in which of the following neighboring countries?
(A) Japan
(B) China
(C) Korea
(D) Sri Lanka

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21. Consider the following traditional categories of roles in Chinese Jingju (Peking Opera):
I. Sheng
II. Dan
III. Jing
IV. Chou
Which of the above categories are correct?
(A) I, II, and III
(B) I, III, and IV
(C) I, II, III, and IV
(D) II, III, and IV

22. "Talchum" refers to a traditional dance form from which country?
(A) Japan
(B) Korea
(C) Vietnam
(D) Thailand

23. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Indonesian Dalang is considered a highly respected spiritual leader in the community.

Q. Talchum
R. Kunqu
S. Bugaku
List II: (Country of Origin)
1. China
2. Korea
3. Japanese Court Dance
4. Japanese Puppet Theatre
(A) P-3, Q-1, R-2, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-4, R-3, S-1
(D) P-4, Q-2, R-1, S-3

8. A contemporary theatre director wants to stage a play utilizing the "Mie" pose to highlight dramatic emotional peaks. From which traditional Asian theatre form should the director draw this technique?
(A) Kabuki
(B) Noh
(C) Khon
(D) Tuong

9. Consider the following Japanese performing arts forms:
I. Kabuki
II. Gigaku
III. Noh
IV. Butoh
Which of the following represents the correct chronological order of their historical emergence?
(A) II, III, I, IV
(B) III, II, I, IV
(C) II, I, III, IV
(D) I, II, III, IV

10. A scholar observing a traditional performance notes the use of a "Hanamichi" (flower path) that runs through the audience. This architectural feature is primarily designed to achieve which of the following?
(A) Enhance intimacy for performers' entrances and exits.
(B) Isolate the musicians from the main performance area.
(C) Provide a specific runway for trained animal displays.
(D) Provide separate seating areas for the royal families.

11. Consider the following statements about Wayang Kulit:
I. It is a traditional shadow puppet theatre form.
II. It is predominantly found in Indonesia.
III. It is traditionally performed by a Dalang.
IV. It relies exclusively on electronic music.
Which of the above statements are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III

12. The Thai performance art known as "Khon" is best defined as:
(A) A modern realistic theatre form highlighting social issues.
(B) A classical masked dance-drama based on the Ramakien.
(C) A traditional performance involving water-based puppets.
(D) An unaccompanied solo vocal recital of narrative poetry.

13. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Vietnamese Water Puppetry originated in the flooded rice fields of the Red River Delta.
Reason (R): The water surface acts as a stage and hides the puppeteers' mechanisms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

14. Given below are two statements.
Statement I: Sri Lankan Kandyan dance was originally performed exclusively in rituals to invoke deities.
Statement II: The Ves dance is a prominent part of the Kandyan dance repertoire.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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CHAPTER 05

Dance and Theatre Forms of East and South Asian Countries

1. Consider the following statements regarding the Japanese Noh theatre:
I. It integrates masks, dance, and music.
II. Zeami Motokiyo established its aesthetic principles.
III. It predominantly features female actors in modern times.
IV. The stage traditionally features a painted pine tree.
Which of the above statements are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

2. The term "Jingju" in Chinese performing arts specifically refers to which of the following traditional forms?
(A) Peking Opera
(B) Shadow Puppetry
(C) Dragon Dance
(D) Tea House Theatre

3. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Kabuki theatre incorporates highly stylized makeup known as Kumadori.
Reason (R): Kumadori makeup is used exclusively to conceal the actors' true identities from political authorities.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Given below are two statements.
Statement I: Pansori is a Korean musical storytelling tradition featuring a vocalist and a drummer.
Statement II: Pansori narratives are entirely instrumental and feature no spoken or sung words.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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5. Consider the following features characteristic of Chinese Kunqu theatre:
I. It uses a bamboo flute for musical accompaniment.
II. It is considered one of the oldest extant forms of Chinese opera.
III. It exclusively depicts modern political revolutions.
IV. It combines song, dance, and poetic language.
V. It originated in the Kunshan region.
Which of the above statements are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

6. Identify the correct statement regarding the traditional Korean dance form known as Buchaechum.
(A) A stylized martial arts combat dance performed by men.
(B) A neoclassical fan dance performed by female ensembles.
(C) A puppet drama featuring intricate string-operated dolls.
(D) A court dance developed during the early Goryeo dynasty.

7. Match List I with List II.
List I: (Theatre/Dance Form)
P. Bunraku

Reason (R): The Dalang is responsible for merely selling tickets to the Wayang Kulit performances.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

24. Given below are two statements.
Statement I: The Japanese Bunraku requires three puppeteers to operate a single principal puppet.
Statement II: The chief puppeteer in Bunraku operates the head and the right arm of the puppet.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

25. Consider the following components of the Sri Lankan Kandyan dance repertoire:
I. Ves
II. Naiyandi
III. Uddekki
IV. Pantheru
V. Kecak
Which of the above components are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, III, IV, and V

26. Identify the correct statement regarding "Jatra" in South Asian theatre.
(A) It is a popular folk-theatre form native to the Bengal region, including Bangladesh.
(B) It is an intimate, silent pantomime form.
(C) It strictly adheres to the classical Natya Shastra without improvisation.
(D) It is traditionally performed exclusively inside royal courts.

27. Match List I with List II.
List I: (Theatre Element)
P. Shamisen music
Q. Painted face masks (Lianpu)
R. Gamelan music
S. Water stage
List II: (Theatre Form)
1. Peking Opera
2. Wayang Kulit
3. Múa Rối Nước (Water Puppetry)
4. Bunraku
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-3, R-4, S-1
(D) P-4, Q-1, R-2, S-3

28. A student researching the integration of martial arts, acrobatics, and singing in Asian theatre should focus primarily on which of the following?
(A) Noh Theatre of Japan
(B) Jingju (Peking Opera)
(C) Korean Salpuri Dance
(D) Japanese Bugaku Dance

29. Consider the following traditional performance forms:
I. Kabuki
II. Pansori
III. Khon
IV. Jatra
Which of the following represents their correct geographical origin from East to West?
(A) I, II, III, IV
(B) IV, III, II, I
(C) II, I, III, IV
(D) I, III, II, IV

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30. Which theatrical form uses the "Onnagata" system where male actors specialize in playing female roles due to historical bans on female performers?
(A) Noh
(B) Kathakali
(C) Tuong
(D) Kabuki

31. Consider the following primary characteristics of the traditional Vietnamese theatre form "Chèo":
I. It is a form of satirical folk musical theatre.
II. It typically involves social critique and romance.
III. It is heavily influenced by Western opera.
IV. It traditionally employs a stylized makeup system similar to Jingju.
Which of the above statements are correct?

48. If an actor is studying the precise application of "Kumadori," which of the following concepts is essential for them to understand?
(A) Rhythmic vocal modulation used for specialized characters.
(B) Color codes representing character traits and virtues.
(C) Specific intricate footwork required for bamboo dancing.
(D) Coordinated manipulation of strings on a marionette.

49. Consider the following Chinese theatrical milestones:
I. Emergence of Jingju (Peking Opera).
II. Flourishing of Zaju during the Yuan Dynasty.
III. Prominence of Kunqu during the Ming Dynasty.
IV. The Model Operas (Yangbanxi) during the Cultural Revolution.
Which of the following represents the correct chronological order?
(A) II, III, I, IV
(B) I, II, III, IV
(C) III, II, I, IV
(D) II, I, III, IV

50. What is the most appropriate description of "Komedya" in Philippine theatre history?
(A) A Spanish-introduced tradition depicting religious conflict.
(B) A silent, non-narrative performance of physical theatre.
(C) A traditional show featuring intricate water puppetry.
(D) A contemporary comedy format involving stand-up routines.

51. Consider the following features of the Sri Lankan "Nadagam" theatre:
I. It is a form of traditional folk opera.
II. It was heavily influenced by South Indian street theatre (Therukoothu).
III. It utilizes a circular stage.
IV. It is performed silently.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

52. The term "Kyogen" traditionally refers to:
(A) A tragic Japanese dance form.
(B) A Korean shamanic ritual.
(C) A Chinese martial arts display.
(D) A comic interlude in Noh.

53. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ajoka Theatre in Pakistan has significantly utilized traditional folk forms like Bhand to address contemporary socio-political issues.
Reason (R): Using traditional and familiar folk idioms allows radical or contemporary messages to resonate deeply with the local masses.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

54. Given below are two statements.
Statement I: The "Lion Dance" in China is traditionally performed during the Lunar New Year to bring good luck.
Statement II: The "Dragon Dance" is functionally identical but is only performed by a single dancer.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

55. Consider the following characteristics of "Yoke thé", the traditional puppetry of Myanmar:
I. Puppets are manipulated using strings (marionettes).
II. A full troupe traditionally includes exactly 28 characters.
III. It historically served to bypass royal restrictions on live actors depicting royalty.
IV. The puppets are traditionally placed in water.
V. It is often accompanied by a Hsaing Waing ensemble.
Which of the above characteristics are correct?
(A) I, II, III, and IV
(B) I, II, IV, and V
(C) II, III, IV, and V

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(C) III, II, I
(D) II, I, III

40. In evaluating the performative competency of a Khon dancer in Thailand, a master teacher would primarily look for:
(A) Mastery of stylized gestures and body alignment.
(B) Utilization of realistic emotional facial expressions.
(C) Ability to project voices with operatic techniques.
(D) Implementation of modern improvisational movements.

41. Consider the following traditional folk theatre forms found in Pakistan:
I. Bhand Pather
II. Nautanki
III. Jatra
IV. Swang
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

42. "Lakhon" is a classical dance-drama form native to which of the following countries?
(A) Thailand
(B) Japan
(C) China
(D) Sri Lanka

43. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In traditional Wayang Kulit, the audience can sit on either side of the screen.
Reason (R): Sitting behind the screen allows viewers to see the intricate colors of the puppets, while sitting in front shows the shadows.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

44. Given below are two statements.
Statement I: The Philippine "Sarsuwela" is a type of melodrama, usually consisting of singing and spoken dialogue.
Statement II: Sarsuwela has no historical connection to Spanish colonization.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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45. Consider the following terms associated with the stage architecture of Japanese Kabuki:
I. Hanamichi
II. Mawari-butai (Revolving stage)
III. Seri (Trapdoors)
IV. Hashigakari
V. Dalang
Which of the above terms are correct?
(A) I, III, and V
(B) II, III, and IV
(C) I, II, and III
(D) I, IV, and V

46. Identify the correct statement regarding "Pala Gaan" in Bangladesh.
(A) It is a high-tech modern digital theatre movement.
(B) It prohibits the use of indigenous musical instruments.
(C) It originated directly from European classical ballet.
(D) It is a traditional folk musical narrative performance.

47. Match List I with List II.
List I: (Theatre Personality/Concept)
P. Zeami
Q. Mei Lanfang
R. Dalang
S. Yoke thé
List II: (Tradition)
1. Jingju (China)
2. Noh (Japan)
3. Marionette Theatre (Myanmar)
4. Wayang Kulit (Indonesia)
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

emotions, ultimately achieving a sense of inner harmony and mental stability.

286. (D) The internal, generative capacity of the artist's mind
The theory of Art as Imagination repositions the origin of creativity from the external environment to the artist's own mind. This shift emphasizes the generative power of internal thought over the simple observation of nature. By focusing on the artist's mental faculties, this framework allows for the creation of works that reflect an internal vision rather than documenting observable reality.

287. (C) To construct entirely new realities within the conceptual domain
In the context of Imagination, the goal of a production is to build unprecedented realities that exist only as concepts. Rather than mimicking the physical world, the artist creates entirely new experiences. This approach allows the work to transcend the limitations of observable facts, prioritizing the construction of a unique conceptual universe that engages the audience's own imaginative faculties during performance.

288. (B) By utilizing abstract narratives and totally illogical sequences
To connect with the audience's imagination, the production uses non-linear and abstract methods. By incorporating illogical sequences, the creators bypass rational thinking, encouraging spectators to engage on a more intuitive and conceptual level. This technique liberates the narrative from the need for realistic logic, allowing for a more profound exploration of the visionary possibilities inherent in the theatrical medium.

289. (D) Physical limitation and factual accuracy
Viewing Art through the lens of Imagination frees the creator from the need to follow strict factual truth or physical constraints. This liberation allows for a greater focus on original, visionary creation. Without the requirement to replicate the external world accurately, the artist is able to prioritize internal mental synthesis, leading to more innovative and unprecedented forms of artistic expression.

290. (A) Internal mental synthesis over mere documentation of the environment
The theory of Art as Imagination values the creative processing of ideas within the mind more than the simple recording of the physical world. It prioritizes the visionary act of original creation, favoring internal mental synthesis. This perspective treats the artistic process as a proactive generation of new realities rather than a passive documentation of existing environments or historical facts.

291. (C) The harmonious proportions and distinct visual pleasure
When focusing on Beauty, aesthetic value is found in the physical and formal attributes of the artwork. Qualities such as harmonious proportions and the resulting visual pleasure become the primary areas of interest. This perspective emphasizes sensory perfection and the immediate impact of the work's form on the observer, prioritizing the graceful and balanced nature of the presentation over its meaning.

292. (A) Absolute sensory perfection
The theory of Art as Beauty places a higher value on sensory perfection than on the work's underlying meaning. It focuses on achieving excellence in form and proportion to provide maximum pleasure to the observer. By prioritizing these formal qualities, the approach emphasizes the self-contained excellence of the artistic object, treating its visual and sensory appeal as its most important feature.

293. (D) As strictly secondary to the transmission of ideas
In the paradigm of Communication, the formal beauty of a performance is considered less important than the ideas being conveyed. While visual grace may still be present, it serves only as a secondary element to the primary goal of transmitting intellectual or emotional messages. This shift highlights the function of Art as a medium for sharing thoughts between creator and receiver.

294. (B) As a deliberate language to convey specific messages
Under the theory of Communication, physical movements are treated as a structured language. The choreographer uses these actions as a specific

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(D) I, II, III, and V

56. Identify the incorrect statement regarding the Japanese avant-garde dance form "Butoh".
(A) A 17th-century court entertainment form.
(B) A form founded by Tatsumi Hijikata and Kazuo Ohno.
(C) A dance featuring performers covered in white makeup.
(D) A movement that emerged in the post-World War II era.

57. Match List I with List II.
List I: (Theatre Term)
P. Shite
Q. Waki
R. Dan
S. Chou
List II: (Definition)
1. Female role in Jingju
2. Comic/Clown role in Jingju
3. Principal actor in Noh
4. Supporting actor in Noh
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

58. How does the application of the 'Ramakien' narrative differ in Thai Khon compared to its source text, the Indian Ramayana?
(A) By incorporating Thai cultural norms and character stylizations.
(B) By removing the character of Hanuman from the entire narrative.
(C) By translating the script exclusively into modern Western languages.
(D) By reducing the entire performance into a single ten-minute act.

59. Given below are two statements.
Statement I: Japanese Kabuki theatre traditionally combines acting, dance, music, and elaborate costumes.
Statement II: Kabuki performances are generally performed without makeup or stage effects.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

60. The decline of classical traditional theatre patronage in East Asia during the mid-20th century was primarily an effect of which cause?
(A) The lack of natural resources for making instruments.
(B) Modernization, Westernization, and political revolutions.
(C) A global ban on theatrical performances by governments.
(D) An aesthetic shift toward exclusively silent performance.

61. Consider the following elements associated with the "Barong" dance of Bali:
I. Depiction of a mythological creature representing good.
II. A narrative conflict with the witch Rangda.
III. The use of a kris (traditional dagger) by entranced dancers.
IV. Performance entirely devoid of musical accompaniment.
Which of the above elements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

62. The term "Lam Luang" refers to:
(A) A Japanese tea ceremony ritual.
(B) A Chinese acrobatic display sequence.
(C) A Korean percussion music ensemble.
(D) A Laotian musical folk theatre form.

63. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Traditional Sri Lankan Sokari theatre is primarily focused on agricultural prosperity and fertility.
Reason (R): The central narrative of Sokari revolves around the migration of a lower-caste family to Sri Lanka and their subsequent comedic and agricultural struggles.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

64. Given below are two statements.

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exclusively outdoors.
(D) It led to the abandonment of all traditional performative scripts.

81. Consider the following statements about the "Singkil" dance:
I. It originated from the Maranao people of the Philippines.
II. It is based on the epic legend Darangen.
III. It heavily features bamboo poles.
IV. It is traditionally performed by men mimicking monkeys.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

82. "Zat Pwe" in Myanmar is best defined as:
(A) A classical all-night dance-drama form.
(B) A specific culinary ritual before an event.
(C) A stringed musical instrument for theater.
(D) A contemporary silent film genre category.

83. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Jingju (Peking Opera) utilizes heavily stylized, symbolic props rather than realistic stage sets.
Reason (R): The aesthetic of Jingju relies on the actor's conventionalized movements and pantomime to suggest the environment, such as riding a horse with a tasselled whip.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. Given below are two statements.
Statement I: The Indonesian Wayang Golek utilizes three-dimensional wooden rod puppets.
Statement II: Wayang Golek is primarily localized in West Java and often features stories from the Mahabharata and Ramayana.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

85. Consider the following traditional characteristics of the Japanese Bunraku puppet theatre:
I. The puppets are highly articulated, capable of complex facial expressions.
II. The puppeteers are fully concealed behind a screen.
III. A Tayu (narrator) provides all the voices.
IV. It is accompanied by the Shamisen.
V. It was heavily influenced by playwright Chikamatsu Monzaemon.
Which of the above statements are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

86. Identify the incorrect statement regarding "Pantheru" dance in Sri Lanka.
(A) It is named after the instrument used by dancers.
(B) Performers avoid wearing heavy iron facial masks.
(C) It traces its roots back to performances for Pattini.
(D) It historically involved rhythms used by Sinhalese warriors.

87. Match List I with List II.
List I: (Mask/Prop)
P. White face makeup indicating villainy
Q. Expressive fan movements by groups of women
R. Trance state using a Kris
S. Rapid mask changing (Bian Lian)
List II: (Asian Theatre Form)
1. Jingju / Sichuan Opera
2. Buchaechum
3. Barong Dance
4. Jingju (Cao Cao character)
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-3, R-4, S-1
(D) P-4, Q-2, R-3, S-1

88. A director staging a cross-cultural performance wants to utilize the Indonesian concept of "Halus" (refined) and "Kasar" (coarse) in character movement. This concept is most fundamentally rooted in:
(A) Wayang and Javanese court dance.
(B) Japanese Butoh.

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73. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): The role of the Chou (clown) in Jingju is given unique freedoms on stage, such as improvising and breaking the fourth wall.

Reason (R): The Chou character historically represents the strict, unyielding moral authority of the Emperor.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

74. Given below are two statements.

Statement I: Cambodian Sbek Thom uses large, non-articulated leather puppets to project shadows.

Statement II: Sbek Thom performances are traditionally based on the Reamker (the Khmer Ramayana).

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

75. Consider the following components of traditional Japanese Gagaku/Bugaku:

I. It is the classical music and dance of the Japanese Imperial Court.
II. Bugaku refers specifically to the dance component.
III. It emphasizes extremely rapid, chaotic movements.
IV. Performers often wear intricate, symmetrical masks.
V. It has roots heavily influenced by ancient Chinese and Korean court arts.

Which of the above statements are correct?

(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

76. Identify the incorrect statement regarding the Sri Lankan dance form "Naiyandi".

(A) It is part of the Kandyan dance tradition.
(B) Performers wear a full sacred headgear.
(C) It is performed during the Kohomba Kankariya.
(D) Dancers wear white cloth and beaded ornaments.

77. Match List I with List II.

List I: (Musical Instrument)

P. Geta (footwear used percussively) / Tsuzumi
Q. Geta / Bangu (Drum)
R. Kendang
S. Geta / Pi Phat ensemble

List II: (Associated Country/Form)

1. Japan (Noh/Kabuki)
2. China (Jingju)
3. Indonesia (Wayang/Gamelan)
4. Thailand (Khon)

(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

78. When analyzing the narrative structure of a traditional Pansori performance, a scholar must pay primary attention to the dynamic interaction between:

(A) The lead actor and the chorus of masked dancers.
(B) The puppeteer and the projection screen used.
(C) The royal patron and the military guard units.
(D) The sorikkun (singer) and the gosu (drummer).

79. Identify the incorrect pair regarding a country to its prominent historical epic adaptation in theatre.

(A) Japan – Mahabharata
(B) Thailand – Ramakien
(C) Cambodia – Reamker
(D) Indonesia – Kakawin Ramayana

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80. The systematic introduction of Western proscenium stages into South and Southeast Asia in the 19th and 20th centuries had which primary effect on traditional performative spacing?

(A) It encouraged the expansion of in-the-round performances.
(B) It created a separation between audience and performer.
(C) It forced all performances to take place

refers to a profound, mysterious sense of the beauty of the universe.

Statement II: Zeami considered Yugen to be the highest aesthetic ideal in Noh theatre.

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

145. Identify the correct pair.
(A) Sheng – Female role in Chinese Opera
(B) Jing – Painted-face role in Chinese Opera
(C) Chou – Tragic hero in Chinese Opera
(D) Dan – Acrobatic warrior in Chinese Opera

146. Identify the incorrect statement regarding the Philippine dance "Singkil".
(A) It is a traditional dance of the Spanish colonizers.
(B) It represents the story of a princess caught in a forest earthquake.
(C) The dancers step in and out of clashing bamboo poles.
(D) It is an elegant royal dance of the Maranao people.

147. A researcher studying the use of trance, masks representing eternal good and evil, and the rhythmic interlocking of gamelan music should focus their fieldwork on:
(A) Pansori in Korea.
(B) Jatra in Bangladesh.
(C) Barong dance in Bali.
(D) Chèo in Vietnam.

148. Identify the incorrect pair regarding Sri Lankan dance.
(A) Ves – Most sacred Kandyan dance style.
(B) Uddekki – Dance using an hourglass drum.
(C) Pantheru – Dance using a tambourine ring.
(D) Sokari – Urban contemporary spoken poetry.

149. The introduction of "Komedya" in the Philippines by the Spanish was historically intended to cause which effect?
(A) The promotion of indigenous animist religions.
(B) The total eradication of the Spanish language.
(C) The spread of Christianity over other faiths.
(D) The teaching of modern scientific principles.

150. What is the most appropriate definition of the Korean "Yangban" in the context of Talchum theatre?
(A) The heroic warrior who saves the village.
(B) The corrupt aristocratic class being satirized.
(C) The sacred drum used to summon local spirits.
(D) The wooden mask worn by various female dancers.

151. Which dance form from the Philippines mimics the movement of the tikling bird dodging bamboo traps?
(A) Singkil
(B) Pangalay
(C) Maglalatik
(D) Tinikling

152. "Múa rối nước" is the native term for which performative art?
(A) Vietnamese water puppetry
(B) Cambodian shadow theatre
(C) Thai masked dance
(D) Indonesian rod puppetry

153. All of the following are true about the "Dalang" in Wayang Kulit EXCEPT:
(A) They narrate stories and speak character voices.
(B) They manipulate all the leather shadow puppets.
(C) They are silent female performers on the stage.
(D) They signal the gamelan with a wooden mallet.

154. Given below are two statements.

Statement I: The "Reamker" is the Cambodian epic poem based on the Ramayana epic.

Statement II: The Reamker serves as the primary textual source for the classical Cambodian dance drama Lakhon Khol.

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

155. Identify the correct pair.
(A) Noh – Dalang

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(C) Philippine Tinikling.
(D) Bangladeshi Jatra.

89. Identify the incorrect pair regarding performing arts masks.
(A) Khon (Thailand) – Heavy, fully enclosed masks
(B) Noh (Japan) – Small carved wooden masks
(C) Kabuki (Japan) – Full-face leather masks
(D) Talchum (Korea) – Paper mache/wooden caricature masks

90. The integration of Western colonial theatre practices into the Philippines led directly to the development of which form?
(A) Komedya and Sarsuwela
(B) Singkil
(C) Pangalay
(D) Sbek Thom

91. Consider the following statements about the "Legong" dance of Bali:
I. It is characterized by intricate finger movements and expressive facial gestures.
II. It is traditionally performed by young girls.
III. It features highly synchronized choreography.
IV. It is completely independent of Gamelan music.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

92. "Uddekki" in the context of Sri Lankan culture refers to:
(A) A massive temple chariot used in festivals.
(B) A small hourglass-shaped drum and its dance.
(C) A stringed instrument played with a wooden bow.
(D) A traditional painted mask of a specific demon.

93. Given below are two statements, one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The "Hashigakari" in Noh theatre is considered a bridge between the spiritual world and the temporal world.
Reason (R): It is the pathway through which the main character (Shite), often a ghost or spirit, enters the main stage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

94. Given below are two statements.
Statement I: Contemporary Pakistani theatre owes much of its progressive, socially critical repertoire to groups like Ajoka Theatre.
Statement II: Ajoka Theatre completely avoids using Punjabi language and traditional folk motifs.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

95. Consider the following aesthetic elements of Japanese Kabuki:
I. Mie (striking a powerful pose)
II. Roppo (stylized exit on the hanamichi)
III. Kurogo (stage assistants dressed in black)
IV. Complete improvisation of dialogue
V. Kesho (elaborate makeup)
Which of the above elements are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

96. Identify the incorrect statement regarding the traditional Chinese theatre "Zaju".
(A) It reached its peak during the Yuan Dynasty.
(B) It was performed exclusively in English.
(C) It usually consisted of four acts.
(D) Singing was restricted to a single character.

97. Match List I with List II.
List I: (Theatre Tradition)
P. Khon (Thailand)
Q. Jingju (China)
R. Wayang Kulit (Indonesia)
S. Pansori (Korea)
List II: (Typical Musical Accompaniment)
1. Jinghu and Bangu
2. Buk (Barrel drum)

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120. Which of the following is the most appropriate translation/meaning of the Japanese term "Kabuki"?
(A) The art of song and dance.
(B) The art of sitting still.
(C) The path of the warrior.
(D) The way of the gods.

121. The Filipino folk dance that utilizes two bamboo poles tapped against the ground and each other in coordination with the dancers' steps is called:
(A) Singkil
(B) Pangalay
(C) Tinikling
(D) Cariñosa

122. "Pala Gaan" is best defined as:
(A) A form of narrative folk theatre in Bangladesh.
(B) A modern political street play in urban Japan.
(C) A traditional water puppet show in Vietnam.
(D) A ritualistic trance dance from Bali island.

123. All of the following are standard role types in Jingju EXCEPT:
(A) Sheng
(B) Dan
(C) Jing
(D) Shite

124. Given below are two statements.
Statement I: Sri Lankan Nadagam was heavily influenced by the Catholic missionaries who used it to stage Christian stories.
Statement II: Over time, Nadagam incorporated local languages and secular romantic narratives.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

125. Identify the correct pair regarding Korean dance forms.
(A) Salpuri – Martial arts combat
(B) Talchum – Court ballet
(C) Buchaechum – Fan Dance
(D) Pansori – Silent mime

126. Identify the incorrect statement regarding the "Gamelan".
(A) It is the traditional ensemble of Java and Bali.
(B) It consists of percussive gongs and metallophones.
(C) It provides musical accompaniment for Wayang Kulit.
(D) It relies on stringed instruments for its rhythms.

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127. If a performer wants to study the traditional theatrical depiction of the monkey king Hanuman as conceptualized in Southeast Asia, they would best be served by observing:
(A) Thai Khon.
(B) Japanese Noh.
(C) Korean Pansori.
(D) Chinese Kunqu.

128. Identify the incorrect pair regarding Myanmar's traditions.
(A) Zat Pwe – Dance-drama
(B) Singkil – Bamboo pole dance
(C) Yoke thé – String puppetry
(D) Hsaing Waing – Traditional folk music ensemble

129. The historical shift in Kabuki from female performers (Onna-kabuki) to young boys (Wakashu-kabuki), and finally to adult men (Yaro-kabuki) was primarily the effect of:
(A) Shifts in the audience's aesthetic preferences.
(B) Moral edicts and bans by the Tokugawa shogunate.
(C) A massive plague affecting female performers only.
(D) Introduction of heavy masks for female performers.

130. What is the most appropriate description of "Salpuri"?
(A) A Korean solo dance for spiritual release.
(B) A massive Chinese choral performance event.
(C) A Filipino mock-battle dance for warriors.
(D) A Japanese fast-paced comedic play format.

131. Which of the following forms heavily features the "Gajaga Vannama" (Elephant Dance)?
(A) Kabuki
(B) Jatra
(C) Kandyan Dance

109. The primary cause of the unique liquid stage format in Vietnamese Water Puppetry was:
(A) A royal decree banning performances on dry land.
(B) The necessity to extinguish fires during shows.
(C) Flooded rice paddies in the Red River Delta.
(D) Influence of European synchronized swimming.

110. Which of the following is the most appropriate description of "Kandyan Dance"?
(A) A modern abstract dance form from 20th century Colombo.
(B) A martial art form exclusive to the Tamil minority.
(C) An import of pure Bharatanatyam with no local variation.
(D) A classical dance system originating from ritual practice.

111. Which form utilizes a "Tayu" to provide the voices and narration for all characters?
(A) Bunraku
(B) Kabuki
(C) Khon
(D) Jingju

112. "Kumadori" is a term that defines:
(A) The stage machinery in Kabuki theatre.
(B) A stylized makeup style for characters.
(C) The bamboo flute used in Noh theatre.
(D) The fan used in traditional Korean dance.

113. All of the following are classical dances of Sri Lanka EXCEPT:
(A) Kandyan dance (Udarata)
(B) Kecak dance
(C) Low country dance (Pahatharata)
(D) Sabaragamuwa dance

114. Given below are two statements.
Statement I: The Korean Talchum historically served as a vehicle for the common people to satirize the corrupt nobility (Yangban) and wayward monks.
Statement II: Talchum performances are strictly tragic and devoid of any humor.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

115. Identify the correct pair.
(A) Rasa – A Japanese concept of temporal flow.
(B) Halus – Coarse, aggressive movement in Wayang.
(C) Jo-ha-kyu – Zeami's aesthetic principle in Noh.
(D) Kumadori – An Indonesian puppetry technique.

116. Identify the incorrect statement regarding the Chinese "Dragon Dance".
(A) It requires a team of dancers to manipulate a long, flexible dragon figure using poles.
(B) The dragon represents wisdom, power, and wealth in Chinese culture.
(C) The dance is typically accompanied by loud cymbals, gongs, and drums.
(D) It is traditionally performed by a single individual wearing a heavy mask.

117. To authenticate a performance as traditional "Jingju", an actor must demonstrate mastery in "Chang, Nian, Zuo, Da". What do these refer to?
(A) Lighting, Sound, Makeup, and Wardrobe components.
(B) Writing, Directing, Producing, and Critiquing roles.
(C) Song, Speech, Dance-Acting, and Martial Arts skills.
(D) Wood, Fire, Earth, and Metal staging arrangements.

118. Identify the correct pair.
(A) Apsara Dance – Cambodia
(B) Tuong – Japan
(C) Tinikling – Philippines
(D) Salpuri – Korea

119. The integration of the Ramayana epic into Southeast Asian theatre (like Thai Khon and Indonesian Wayang) was primarily an effect of:
(A) The Silk Road trade via land routes.
(B) British colonial education in the 1800s.
(C) Modern cinematic adaptations from Bollywood.
(D) Centuries of Indian maritime cultural exchange.

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3. Pi Phat ensemble
4. Gamelan ensemble

(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

98. A theatre practitioner aiming to master the vocal techniques of "Pansori" must primarily develop:
(A) A powerful vocal timbre expressing sorrow.
(B) A smooth and operatic falsetto technique.
(C) The ability to whistle complex melodies.
(D) Rapid and rhythmic beatboxing skill sets.

99. Identify the incorrect pair of regional theatre forms and their countries.
(A) Bhand Pather – India/Pakistan region
(B) Lakhon – Thailand/Cambodia
(C) Chèo – Japan
(D) Jatra – Bangladesh/India

100. The emergence of the "Model Operas" (Yangbanxi) in 20th-century China was primarily the result of:
(A) A desire to revive ancient Ming dynasty traditions.
(B) The widespread introduction of Hollywood cinema.
(C) A decree by the Japanese colonial government.
(D) A political mandate to promote proletarian ideology.

101. Which of the following refers to the comic, spoken-word interludes in traditional Japanese Noh theatre?
(A) Gagaku
(B) Shinto
(C) Kyogen
(D) Bunraku

102. "Dalang" is best defined as:
(A) A wooden mask used in Sri Lankan dances.
(B) The central puppeteer in Wayang performance.
(C) The painted face of a Chinese opera performer.
(D) The floral path found in Kabuki theatre.

103. All of the following are distinct features of Cambodian Royal Ballet (Robam Boran) EXCEPT:
(A) Performers traditionally reside in the palace.
(B) Movements feature hyperextended finger joints.
(C) The apsara character is a central motif.
(D) It features rapid, aggressive martial arts.

104. Given below are two statements.
Statement I: The traditional Thai dance-drama Likay is highly formal and performed strictly for the royal court.
Statement II: Likay is known for its popular appeal, colorful costumes, and spontaneous comedic dialogue.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

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105. Identify the correct pair.
(A) Khon – Vietnam
(B) Talchum – Thailand
(C) Jatra – Bangladesh
(D) Singkil – Sri Lanka

106. Identify the correct statement regarding the Japanese "Shamisen".
(A) It is a three-stringed instrument played with a plectrum (bachi).
(B) It is primarily a wind instrument used in Noh.
(C) It originated directly from European guitars in the 19th century.
(D) It is strictly forbidden in Bunraku performances.

107. The aesthetic preference for "slowness and stillness" in Japanese Noh theatre requires actors to develop which specific competency?
(A) Mastery of rapid acrobatic flips and turns.
(B) Ability to project voices with amplifiers.
(C) Skill in juggling multiple stage props.
(D) Precise control of the sliding walk technique.

108. Identify the incorrect pair.
(A) Water Puppetry – Vietnam
(B) Sbek Thom – Philippines
(C) Wayang Golek – Indonesia
(D) Yoke thé – Myanmar

(D) Khon

132. The term "Dan" in traditional Chinese theatre refers to:
(A) The painted-face male roles.
(B) The clown roles.
(C) The stage manager.
(D) The female roles.

133. All of the following are true about the "Chou" character in Jingju EXCEPT:
(A) They are the comedy or clown role.
(B) They are identified by white face makeup.
(C) They command armies in wooden shoes.
(D) They are allowed to improvise dialogue.

134. Given below are two statements.
Statement I: In Thai classical theatre, "Lakhon" is generally considered more fluid and less rigidly stylized than "Khon".
Statement II: Lakhon stories are historically drawn exclusively from modern Western literature.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

135. Identify the correct pair.
(A) Komedya – Laos
(B) Wayang Kulit – Japan
(C) Chèo – Sri Lanka
(D) Jatra – West Bengal and Bangladesh

136. Identify the incorrect statement regarding traditional Pakistani performing arts.
(A) Classical theatre enjoys massive state funding.
(B) Bhand Pather incorporates wit and social satire.
(C) Nautanki is an operatic form in the Punjab area.
(D) Folk traditions are passed down via oral means.

137. An actor performing in "Tuong" (Vietnamese classical opera) must utilize highly conventionalized gestures. Which other Asian form provides the closest stylistic and historical parallel for these specific conventions?
(A) Japanese Butoh
(B) Indonesian Kecak
(C) Chinese Jingju
(D) Sri Lankan Kolam

138. Identify the incorrect pair.
(A) Mei Lanfang – Jingju
(B) Zeami – Noh
(C) Chikamatsu Monzaemon – Bunraku/ Kabuki
(D) Tatsumi Hijikata – Wayang Kulit

139. The transition of "Kecak" from a sacred temple ritual to a popular secular performance in the 1930s was significantly influenced by:
(A) The collapse of the Majapahit empire.
(B) The use of printing in Indonesia.
(C) The Japanese occupation during WWII.
(D) Collaboration with Walter Spies.

140. Which of the following is the most appropriate description of "Sarsuwela" in the Philippines?
(A) A pre-colonial animist ritual dance form.
(B) A musical theatre featuring spoken dialogue.
(C) A contemporary physical theatre without words.
(D) A shadow puppet tradition using leather skins.

141. The traditional masks used in Sri Lankan Kolam dances are typically carved from which material?
(A) Ivory
(B) Bronze
(C) Kaduru wood (balsa-like wood)
(D) Hard granite

142. The "Hanamichi" is a defining architectural feature of which theatre?
(A) Noh
(B) Bunraku
(C) Gagaku
(D) Kabuki

143. All of the following statements about Myanmar's "Yoke thé" are correct EXCEPT:
(A) It involves skilled marionette manipulation.
(B) It historically replaced live royal actors.
(C) The Nat Kadaw is a traditional character.
(D) Puppets are operated by three people each.

144. Given below are two statements.
Statement I: The Japanese concept of "Yugen"

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Statement I: In Thai Likay theatre, actors often improvise their dialogue.
Statement II: Likay is known for its austere, unadorned costumes and complete lack of scenic backdrop.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

65. Consider the following traditional arts:
I. Kunqu Opera (China)
II. Wayang Puppet Theatre (Indonesia)
III. Pansori Epic Chant (Korea)
IV. Kabuki Theatre (Japan)
V. Modern Broadway Musicals (USA)
Which of the above belong to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity?
(A) I, II, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

66. Identify the incorrect statement regarding the Bangladeshi performance art "Gombhira".
(A) It is a classical court dance developed by Mughal emperors.
(B) It involves dialogue between a grandfather and grandson.
(C) It is used as a medium for social awareness and critique.
(D) It originated in the Chapai Nawabganj region.

67. Match List I with List II.
List I: (Theatre/Dance)
P. Salpuri
Q. Buchaechum
R. Water Puppetry
S. Robam Boran
List II: (Core Theme/Prop)
1. Silk scarf (to expel evil spirits)
2. Peony painted fans
3. Wooden figures on liquid stage
4. Classical Cambodian court gestures
(A) P-2, Q-1, R-4, S-3
(B) P-3, Q-4, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

68. When integrating the "Fon Lam Vong" from Laos into a regional cultural showcase, a director should emphasize:
(A) Aggressive martial arts combat movements.
(B) Solo dramatic monologues of historical nature.
(C) Fire-breathing acrobatics and physical feats.
(D) A communal social dance with graceful hand motions.

69. Identify the incorrect pair regarding musical accompaniment in Asian theatre.
(A) Noh – Hayashi ensemble
(B) Wayang Kulit – Gamelan
(C) Jingju – Mariachi
(D) Yoke thé – Hsaing Waing

70. The widespread popularity of "Nautanki" in the Punjab and North Indian/Pakistani regions historically caused which of the following effects?
(A) Complete eradication of classical music forms.
(B) Popularization of heroic tales among the masses.
(C) Prohibition of public gatherings by local leaders.
(D) Standardization of English language in rural areas.

71. Consider the following statements about the "Vannams" in Kandyan dance:
I. There are traditionally 18 Vannams.
II. They consist of vocal recitations describing various subjects, including animals.
III. The Gajaga Vannama depicts the majesty of the elephant.
IV. They are exclusively performed using Western instruments.
Which of the above statements are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III

72. "Tuồng" (also known as Hát bội) is a classical theatre form associated with:
(A) Vietnam
(B) Cambodia
(C) Philippines
(D) Laos

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(B) Wayang Kulit – Hanamichi
(C) Jingju – Gamelan
(D) Kabuki – Mie

156. Identify the incorrect statement regarding the Chinese "Kunqu".
(A) It features gentle dizi flute melodies.
(B) It relies on heavy metal percussive sets.
(C) It is significantly older than Jingju opera.
(D) It uses poetic language and stylized dance.

157. An aspiring Noh actor is told to study the "Shite" role. This means they will be training to perform:
(A) The comic interlude character roles.
(B) The unmasked sidekick asking questions.
(C) The principal masked character of journeys.
(D) The stagehand who moves various props.

158. Identify the incorrect pair regarding theatrical conventions.
(A) Kurogo (Japan) – Stagehands dressed in black
(B) Lianpu (China) – Facial makeup patterns
(C) Gunungan (Indonesia) – The mountain/ tree of life puppet
(D) Bachi (Japan) – The heavy wooden mask of Kabuki

159. The survival and resurgence of "Sbek Thom" (large shadow puppetry) in Cambodia post-1979 is primarily a result of:
(A) Efforts of master artists to pass on tradition.
(B) Strict enforcement by colonial administrations.
(C) The invention of digital projection technology.
(D) A massive influx of foreign tourists demanding it.

160. Which of the following best describes the traditional "Jatra" performance space?
(A) A proscenium arch with digital lighting.
(B) An open-air circular stage for audiences.
(C) A performance in a flooded rice paddy.
(D) A highly elevated wooden bridge over rivers.

161. Which instrument is famously recognized as the primary accompaniment for traditional Korean Pansori?
(A) Shamisen
(B) Buk (barrel drum)
(C) Erhu
(D) Gamelan

162. "Lakhon Khol" is traditionally performed by:
(A) All-male masked troupes of the Reamker.
(B) All-female troupes in the royal palace.
(C) Children trained in local martial arts.
(D) Puppeteers using stringed marionettes.

163. All of the following forms are traditionally masked EXCEPT:
(A) Noh
(B) Khon
(C) Kabuki
(D) Kolam

164. Given below are two statements.
Statement I: The Japanese dance form "Bugaku" is performed to the accompaniment of Gagaku music.
Statement II: Bugaku movements are highly asymmetrical and chaotic.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

165. Identify the correct pair regarding Sri Lankan theatre.
(A) Sokari – Tragic royal court drama style.
(B) Nadagam – Silent physical mime performances.
(C) Kolam – Masked satirical folk dance style.
(D) Ves – Traditional string-based puppetry.

166. Identify the incorrect statement about Japanese "Butoh".
(A) It embraces the grotesque and absurd.
(B) It relies on 14th-century choreography.
(C) It was born out of the post-WWII climate.
(D) It explores taboo topics of humanity.

167. If a director is analyzing the dynamic tension created by the "Aragoto" (rough style) acting technique, they are studying which theatrical form?
(A) Noh
(B) Jingju
(C) Khon
(D) Kabuki

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featuring tragic love suicides.
(B) A Balinese drama using rhythmic vocal chants instead of gamelan music.
(C) A Korean solo dance using long silk sleeves to ward off evil spirits.
(D) A Philippine martial arts dance featuring heavy swords.

241. Which of the following theatre forms is known for incorporating the "Mie", a dramatic, stylized pose struck to establish character and heighten emotional tension?
(A) Noh
(B) Kabuki
(C) Jatra
(D) Wayang Kulit

242. "Bhand Pather" is a traditional theatre form deeply rooted in the culture of:
(A) The Kashmir region (India/Pakistan).
(B) The Red River Delta (Vietnam).
(C) The island of Bali (Indonesia).
(D) The Kanto region (Japan).

243. All of the following are traditional string instruments used to accompany Asian theatre EXCEPT:
(A) Shamisen
(B) Jinghu
(C) Gendèr
(D) Yueqin

244. Given below are two statements.
Statement I: The Indonesian "Gunungan" (or Kayon) is a leaf/mountain-shaped shadow puppet used to signal the beginning, transitions, and end of a Wayang Kulit performance.
Statement II: The Gunungan is never used to represent physical elements like trees, fire, or wind during the play.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

245. Identify the correct pair.
(A) Pansori – Cambodia
(B) Singkil – Laos
(C) Jatra – West Bengal and Bangladesh
(D) Khon – Japan

246. Identify the incorrect statement regarding the Japanese "Noh" stage.
(A) It has a roof with four pillars.
(B) It features a realistic city backdrop.
(C) It includes a bridgeway for entrances.
(D) Clay jars enhance stage acoustics.

247. To master the rhythmic stepping between clashing bamboo poles in the Philippine "Tinikling", a dancer must possess which critical competency?
(A) The ability to sing in high operatic tones while dancing.
(B) The strength to lift their partner above their head using only one arm.
(C) The skill to manipulate three marionettes simultaneously.
(D) Exceptional timing, agility, and spatial awareness to avoid getting their ankles crushed.

248. Identify the incorrect pair regarding performance masks.
(A) Jingju – Heavy iron body masks.
(B) Noh – Small cypress wood masks.
(C) Talchum – Paper mache mask types.
(D) Khon – Intricate head-covering masks.

249. The transformation of "Zat Pwe" performances into all-night, multi-disciplinary extravaganzas in Myanmar was primarily caused by:
(A) A royal decree mandating 12-hour continuous performances.
(B) The introduction of European clocks for audiences.
(C) The integration of Jataka tales, dance, comedy, and popular music.
(D) A lack of proper lighting forcing day performances.

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250. Which is the most appropriate summary of the function of the "Dalang" in Indonesian society?
(A) A respected artist and spiritual guide.
(B) A simple entertainer with rigid scripts.
(C) A silent dancer for the royal courts.
(D) A government official for censorship.

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In a scholarly case study aiming to provide an overview of dance and theatre forms of East

performance.
(B) Threaten the audience into donating money.
(C) Demonstrate invulnerability during a trance.
(D) Carve new wooden masks while on the stage.

180. The most appropriate term for the elaborate, colorful facial makeup used by the "Jing" (painted face) characters in Chinese opera is:
(A) Kumadori
(B) Lianpu
(C) Maskara
(D) Kesho

181. Which classical Sri Lankan dance is historically traced back to an exorcism ritual for King Panduvasdeva?
(A) Pantheru
(B) Baila
(C) Kohomba Kankariya
(D) Kolam

182. "Fon Lam Vong" is widely recognized as a national dance of:
(A) Thailand
(B) Laos
(C) Cambodia
(D) Vietnam

183. All of the following forms heavily feature martial arts or acrobatic combat as a core element EXCEPT:
(A) Jingju
(B) Tuong
(C) Khon
(D) Bugaku

184. Given below are two statements.
Statement I: In Thai Likay, the actors wear elaborate, glittering costumes that mix traditional and modern elements.
Statement II: Likay performances rely heavily on a rigid, unchanging script passed down for centuries.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

185. Identify the correct pair regarding narrative sources.
(A) Ramakien – Korea
(B) Mahabharata – Philippines
(C) Reamker – Cambodia
(D) Darangen – Japan

186. Identify the incorrect statement regarding "Chèo" theatre.
(A) It was for royalty and forbidden to commoners.
(B) It is a Vietnamese traditional folk theatre.
(C) It features the "hề" character who comments on the action.
(D) The stories often focus on the struggles of ordinary people.

187. A lighting designer working on a traditional Wayang Kulit performance must position the light source (blencong) in a specific way to ensure:
(A) The dalang is made completely invisible.
(B) The gamelan orchestra is fully illuminated.
(C) The audience is blinded by a strobe effect.
(D) The puppet shadows are projected sharply.

188. Identify the incorrect pair regarding the function of specific musical instruments.
(A) Shamisen – Melodic string accompaniment.
(B) Geta – A melodic wind instrument in Noh.
(C) Kendang – A two-headed rhythmic drum.
(D) Bangu – Leading the tempo in Jingju.

189. The structural shift in Philippine theatre during the 20th century towards English-language plays and modern Western dramaturgy was a direct effect of:
(A) The influence of Spanish colonization.
(B) The American colonial education system.
(C) The cultural exchange with ancient China.
(D) The invasion by the Majapahit empire.

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190. What is the most appropriate translation of the term "Wayang"?
(A) Royal dance.
(B) Fighting spirit.
(C) Sacred temple.
(D) Puppet or shadow.

216. Identify the incorrect statement about the Bangladeshi "Jatra".
(A) It is traditionally a highly intimate, whispered performance style for small rooms.
(B) The word "Jatra" translates roughly to "journey" or "procession".
(C) It heavily relies on highly amplified, melodramatic acting.
(D) The musical ensemble typically includes instruments like the harmonium, dholak, and sometimes clarinet.

217. In studying the "Dan" roles in Peking Opera, a student would learn that the "Qingyi" subcategory specifically represents:
(A) An old, comedic female role type.
(B) A young martial arts woman role.
(C) A virtuous and elegant female role.
(D) A male clown character in drag.

218. Identify the incorrect pair.
(A) Kathakali – Shamisen
(B) Khon – Piphat
(C) Noh – Hayashi
(D) Wayang – Gamelan

219. The decline in the number of traditional "Dalang" practitioners in recent decades is largely attributed to:
(A) A widespread allergic reaction to the leather used in the puppets.
(B) The banning of all forms of gamelan music by the United Nations.
(C) The physical impossibility of sitting cross-legged for extended periods.
(D) The difficulty of mastering complex skills and the allure of modern entertainment.

220. The most appropriate term for the Japanese comedic theatre that originated as an interlude between serious Noh plays is:
(A) Kabuki
(B) Kyogen
(C) Bunraku
(D) Bugaku

221. Which instrument is famously recognized as the primary accompaniment for traditional Korean Pansori?
(A) Shamisen and Tsuzumi
(B) Jinghu and Bangu
(C) Buk (barrel drum)
(D) Gamelan and Kendang

222. The term "Lianpu" refers to:
(A) The revolving stage in Kabuki.
(B) The bamboo poles in Tinikling.
(C) The leather puppets of Indonesia.
(D) Facial makeup patterns in Opera.

223. All of the following are common themes in traditional "Pansori" performances EXCEPT:
(A) Modern space exploration
(B) Filial piety
(C) Loyalty and love
(D) Satire of the corrupt nobility

224. Given below are two statements.
Statement I: The "Aragoto" style in Kabuki is a rough, exaggerated acting style meant to portray fierce warriors or demons.
Statement II: The "Wagoto" style in Kabuki is a soft, refined acting style meant to portray romantic, gentle male characters.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

225. Identify the correct pair.
(A) Wayang Golek – Vietnamese water puppetry.
(B) Yoke thé – Myanmar string puppetry.
(C) Sbek Thom – Chinese shadow puppetry.
(D) Múa rối nước – Cambodian rod puppetry.

226. Identify the incorrect statement regarding the Philippine "Zarzuela" (Sarsuwela).
(A) It relies strictly on classical Sanskrit dialogue.
(B) It was introduced by the Spanish and indigenized by Filipinos.
(C) It often features themes of Filipino nationalism and resistance against colonialism.
(D) Severino Reyes is one of its most famous playwrights.

227. A director wanting to utilize the "Jo-Ha-Kyu" concept is applying a principle that governs:
(A) The financial distribution of tickets.
(B) The color-coding of various costumes.

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204. Given below are two statements.
Statement I: In Chinese Opera, the "Shui Xiu" (water sleeves) are long extensions of silk attached to the cuffs of the costume.
Statement II: The manipulation of water sleeves is purely decorative and holds no emotional or narrative meaning.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

205. Identify the correct pair.
(A) Shamisen – Brass horn used in Noh.
(B) Gamelan – String quartet in Kabuki.
(C) Dizi – Bamboo flute used in Kunqu.
(D) Pi Phat – Synthesizer in Likay.

206. Identify the incorrect statement regarding the Thai classical dance "Lakhon".
(A) Lakhon Nai was traditionally performed exclusively by women inside the royal palace.
(B) Lakhon Nok was performed by men outside the palace and was faster-paced.
(C) Both forms rely on intricate, expressive hand gestures.
(D) Lakhon utilizes massive, heavy leather shadow puppets to tell the story.

207. A researcher analyzing the performative use of "Suriashi" (the sliding walking technique) is observing which tradition?
(A) Japanese Noh
(B) Philippine Tinikling
(C) Indonesian Kecak
(D) Sri Lankan Kandyan Dance

208. Identify the incorrect pair regarding mask/puppet usage.
(A) Noh – Subtle expressive wooden masks.
(B) Wayang Golek – Flat leather cutouts.
(C) Khon – Intricate papier-mâché masks.
(D) Bunraku – Articulated wooden puppets.

209. The rapid popularization of "Likay" in rural Thailand over classical "Khon" was primarily caused by:
(A) A royal decree banning Khon permanently.
(B) Likay's use of everyday language/humor.
(C) The introduction of Western cinema arts.
(D) Lack of masks for Khon performances.

210. Which is the most appropriate description of the "Buchaechum"?
(A) A Korean fan dance creating formations.
(B) A martial arts demonstration with swords.
(C) A comedic two-man play from Bangladesh.
(D) A shadow puppet show from Cambodia.

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211. In which Southeast Asian performance form do the performers chant "chak-a-chak-a-chak" while sitting in concentric circles?
(A) Wayang Kulit
(B) Lakhon
(C) Kecak
(D) Zat Pwe

212. "Sbek Thom" is a cultural heritage form of:
(A) Laos
(B) Vietnam
(C) Japan
(D) Cambodia

213. All of the following are distinct components of the Sri Lankan "Kohomba Kankariya" EXCEPT:
(A) It is a complex all-night ritual.
(B) It involves dancing and drumming.
(C) It is performed on a frozen rink.
(D) It is performed by Yakdessas.

214. Given below are two statements.
Statement I: The Japanese "Bunraku" puppet requires a chief puppeteer (Omozukai) who is often visible to the audience, though unmasked.
Statement II: The two assistant puppeteers are usually dressed completely in black (Kurogo) and wear hoods to remain "invisible".
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

215. Identify the correct pair regarding the primary narrative of a specific form.
(A) Wayang Kulit – The Romance of the Three Kingdoms
(B) Jingju – The Reamker
(C) Pansori – The Tale of Genji
(D) Singkil – The epic Darangen

191. Which of the following forms is categorized as a "dance of the sorceress" or shamanic dance in Korea?
(A) Salpuri
(B) Buchaechum
(C) Pansori
(D) Talchum

192. In traditional Japanese Kabuki, the term "Onnagata" refers to:
(A) Wooden clappers used to signal a play.
(B) Male actors specializing in female roles.
(C) The specialized trapdoor mechanism used.
(D) The principal playwright of the theater.

193. All of the following are components of the traditional Thai "Khon" EXCEPT:
(A) Piphat orchestra accompaniment.
(B) Unmasked women in monkey roles.
(C) Narrators and singers offstage.
(D) Fully enclosing head masks.

194. Given below are two statements.
Statement I: The "Ves" dance is the most popular and sacred form of the Kandyan dance tradition.
Statement II: The Ves costume includes a spectacular headdress with silver ornaments that takes years for a dancer to earn the right to wear.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

195. Identify the correct pair regarding the primary emotion/theme expressed in the form.
(A) Kyogen – Deeply tragic mourning themes.
(B) Bugaku – Highly hysterical comedy style.
(C) Salpuri – Spiritual release of 'Han'.
(D) Kecak – Romantic melodrama performance.

196. Identify the incorrect statement about the Indonesian "Barong".
(A) Barong is a protective spirit creature.
(B) The dance portrays good vs evil battles.
(C) It heavily features gamelan orchestras.
(D) It is performed solely for tourism use.

197. To successfully perform the role of a "Dalang", a practitioner must master which of the following competencies?
(A) The ability to sing in Italian arias.
(B) Advanced classical ballet techniques.
(C) Mastering vocals, puppets, and music.
(D) Memorizing modern realistic dialogue.

198. Identify the incorrect pair regarding performing arts venues/spaces.
(A) Hanamichi – Kabuki
(B) Proscenium – Wayang
(C) Hashigakari – Noh
(D) Thủy đình – Water Puppetry

199. The preservation and classical codification of Cambodian classical dance (Royal Ballet) is most heavily attributed to the patronage of:
(A) The British East India Company.
(B) The French military.
(C) The American colonial government.
(D) The Khmer royal court.

200. The term "Gosu" in Korean traditional arts refers to:
(A) The drummer providing vocal support.
(B) The lead female dancer in fan dance.
(C) The shaman performing spiritual dance.
(D) The wooden mask used in mask theater.

201. Which theatre form relies on the "Omozukai", "Hidarizukai", and "Ashizukai"?
(A) Jingju
(B) Khon
(C) Bunraku
(D) Jatra

202. The "Nautanki" theatre of Pakistan and North India is best characterized by:
(A) Melodramatic acting and vocal singing.
(B) Silent mime and heavy religious ritual.
(C) Classical Sanskrit dialogue only use.
(D) Intricate shadow puppetry techniques.

203. All of the following statements about the Philippine "Komedya" are correct EXCEPT:
(A) Historically used to promote Catholicism.
(B) Features stylized sword fights (batalla).
(C) Involves conflicts of Christians/Moros.
(D) An indigenous ritual dance for harvest.

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(C) The rhythmic structure of performance.
(D) Structural engineering of stage roofs.

228. Identify the incorrect pair regarding performing arts geography.
(A) Kandyan Dance – Sri Lanka
(B) Salpuri – Korea
(C) Gombhira – Bangladesh
(D) Bhand Pather – Japan

229. The historical development of "Water Puppetry" in Vietnam was primarily an effect of:
(A) Royal demand for ship-based shows.
(B) Lack of wood for dry-land puppets.
(C) Adapting to aquatic environments.
(D) Introduction of swimming pools.

230. The most appropriate term for the painted backdrop traditionally used in Japanese Noh theatre, depicting a single ancient pine tree, is:
(A) Hanamichi
(B) Kagami-ita
(C) Mawari-butai
(D) Seri

231. Which of the following best characterizes the movement style of the Cambodian "Apsara" dance?
(A) Fast, chaotic jumping and shouting.
(B) Aggressive martial arts with staffs.
(C) Tap dancing in elevated wooden shoes.
(D) Stylized movements with hand gestures.

232. "Talchum" in Korea traditionally culminates in a section where:
(A) Performers and audience join a dance.
(B) The entire stage is set on fire.
(C) The audience leaves in total silence.
(D) A complex mechanical puppet is used.

233. All of the following forms originated primarily as court or royal entertainments EXCEPT:
(A) Bugaku
(B) Khon
(C) Jatra
(D) Royal Cambodian Ballet

234. Given below are two statements.
Statement I: The "Hsaing Waing" is a traditional musical ensemble from Myanmar characterized by a circular frame holding tuned drums.
Statement II: The Hsaing Waing ensemble provides the principal musical accompaniment for Zat Pwe and Yoke thé performances.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

235. Identify the correct pair.
(A) Dalang – The lead dancer in Khon.
(B) Shite – Comedic clown in Jingju.
(C) Gosu – Female protagonist in Kabuki.
(D) Tayu – The chanter in Bunraku.

236. Identify the incorrect statement regarding the Sri Lankan "Vannams".
(A) They are a part of Kandyan dance.
(B) They are performed without singing.
(C) Each is inspired by nature/history.
(D) They follow a vocal-dance structure.

237. When an actor in Jingju relies on symbolic props, such as holding an oar to represent rowing a boat, they are demonstrating the principle of:
(A) Naturalism and realistic staging.
(B) Western Stanislavski method acting.
(C) Conventionalized abstraction in opera.
(D) Accidental improvisation of props.

238. Identify the incorrect pair regarding character types.
(A) Jing – Bold character in Jingju.
(B) Onnagata – Male actor in female role.
(C) Chou – The clown character in Jingju.
(D) Waki – Central masked spirit in Noh.

239. The massive shift in Chinese theatrical repertoire during the Cultural Revolution (1966-1976), which replaced traditional operas with "Yangbanxi" (Model Operas), was caused by:
(A) Political directives to promote revolutionary heroes.
(B) A sudden loss of all ancient musical instruments.
(C) The commercial demand of foreign tourists.
(D) An aesthetic choice to modernize with denim.

240. Which of the following is the most appropriate description of "Kecak"?
(A) A traditional Japanese puppet show

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168. Identify the incorrect pair regarding the origin of traditional performance arts.
(A) Lam Luang – Laos.
(B) Zat Pwe – Myanmar.
(C) Gombhira – Bangladesh.
(D) Wayang Golek – Indonesia.

169. The aesthetic requirement for extreme vocal stamina and dynamic range in Jingju (Peking Opera) was historically caused by:
(A) A royal decree that soft singing was treasonous.
(B) The heavy wooden masks blocking the actors' mouths.
(C) Performance in noisy outdoor teahouses/ markets.
(D) The exclusive use of bass instruments in music.

170. Which of the following best describes the "Pi Phat" ensemble?
(A) The traditional musical ensemble in Thailand.
(B) The choral group found in Japanese Noh plays.
(C) The string quartet used in Chinese opera arts.
(D) The drumming circle used in Korean Talchum.

171. The "Waki" in Noh theatre typically portrays:
(A) A character depicting a female ghost.
(B) A local villager who improvises jokes.
(C) A character depicting a demon king.
(D) A traveling priest encountering the Shite.

172. "Pangalay" is a dance style that emphasizes:
(A) Fast-paced footwork and jumping over swords.
(B) Flexibility of the upper body and the wrists.
(C) Heavy percussive stomping mimicking buffaloes.
(D) Complex acrobatic flips done on a tightrope.

173. All of the following are traditional elements of a Chinese Lion Dance EXCEPT:
(A) It requires two performers in the costume.
(B) It is believed to bring good luck and power.
(C) It uses shadow puppets on a lit screen.
(D) Performers execute stances and acrobatics.

174. Given below are two statements.
Statement I: The Japanese revolving stage (Mawari-butai) was invented for Kabuki theatre in the 18th century.
Statement II: This invention predates the widespread use of revolving stages in Western theatre.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. Identify the correct pair regarding the traditional use of puppets.
(A) Wayang Kulit – Flat leather shadow puppets.
(B) Wayang Golek – Flat leather shadow puppets.
(C) Bunraku – Traditional hand or glove puppets.
(D) Sbek Thom – Three-dimensional rod puppets.

176. Identify the incorrect statement regarding the Pakistani "Ajoka Theatre".
(A) It was founded by Madeeha Gauhar.
(B) It strictly revives 16th-century dance.
(C) It addresses contemporary human rights.
(D) It integrates traditional folk forms.

177. A scholar comparing "Khon" and "Jingju" would note that while both are highly stylized and feature distinct character types, a major difference in presentation is that:
(A) Khon is silent, whereas Jingju is a loud musical.
(B) Khon uses masks, whereas Jingju uses makeup.
(C) Jingju uses women, whereas Khon uses male actors.
(D) Jingju uses Ramayana, Khon uses Three Kingdoms.

178. Identify the incorrect pair.
(A) Kecak – China
(B) Jatra – Bengal/Bangladesh
(C) Kolam – Sri Lanka
(D) Likay – Thailand

179. The prominent use of the "Kris" (dagger) in Balinese trance dances serves primarily to:
(A) Cut down bamboo poles during the

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Asian countries, researchers conducted a rigorous examination of practices in China, Japan, and Korea. Central to this academic scenario is the analysis of the history and presentation techniques of various popular theatre and dance forms indigenous to these nations. Researchers focusing on the overview of East Asian performance emphasize that the history of these regions deeply influences their theatrical expressions. The presentation techniques observed in the popular theatre and dance forms of China, Japan, and Korea are not arbitrary; they are meticulously developed systems of performance. By investigating the history and presentation techniques of these East Asian countries, scholars gain critical insights into the structural components of their popular theatre and dance forms. This comprehensive overview highlights how presentation techniques serve as a primary vehicle for conveying the complex history embedded within the theatre forms of China, Japan, and Korea. Consequently, studying various popular theatre and dance forms requires a dual focus on both the chronological history and the specific presentation techniques employed by performers. Such an approach ensures a robust overview of the dance and theatre forms characteristic of these East Asian countries.

Based on the above source, attempt the following five questions.

251. What is the primary objective of the scholarly case study concerning East Asian countries?
(A) To alter the history of popular theatre forms
(B) To provide an overview of dance and theatre forms
(C) To introduce new contemporary presentation techniques
(D) To disregard the traditional performance practices

252. Which specific countries are examined within this East Asian academic scenario?
(A) China, Japan, and Korea
(B) Bangladesh, Pakistan, and Sri Lanka
(C) Indonesia, Thailand, and Vietnam
(D) Cambodia, Myanmar, and Laos

253. According to the source, what deeply influences the theatrical expressions of the region?
(A) Contemporary technological advancements in regional theatre
(B) Economic policies governing specific performance practices
(C) The history of these regions
(D) External presentation techniques from European countries

254. How does the paragraph characterize the presentation techniques observed in these countries?
(A) As arbitrary and spontaneously generated systems
(B) As theoretical concepts detached from the theatre
(C) As practices unrelated to popular dance forms
(D) As meticulously developed systems of performance

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255. What dual focus is required for studying various popular theatre and dance forms?
(A) Geographical boundaries and modern aesthetic theories of dance
(B) Economic funding sources and experimental spatial arrangements
(C) Chronological history and techniques
(D) Audience demographic trends and historical ticket pricing data

Direction : Please read the following source carefully.

In a targeted academic project establishing an overview of dance and theatre forms of South Asian countries, researchers placed a dedicated focus on the performance traditions found in Bangladesh, Pakistan, and Sri Lanka. This scholarly scenario places significant emphasis on documenting the history and presentation techniques of various popular theatre and dance forms within these specific nations. An accurate overview must account for the ways in which the history of Bangladesh, Pakistan, and Sri Lanka has systematically shaped the presentation techniques utilized in their regional performances. The popular theatre and dance forms of these South Asian countries exhibit unique presentation techniques that function as living repositories of regional history. Scholars analyzing the history and presentation techniques of various popular theatre and dance forms recognize that these elements are foundational to

understanding South Asian cultural narratives. Through a detailed overview of practices in Bangladesh, Pakistan, and Sri Lanka, researchers can evaluate how distinct presentation techniques are maintained within popular theatre and dance forms. Ultimately, the interconnectedness of history and presentation techniques remains a focal point for any comprehensive overview of the dance and theatre forms originating from these South Asian countries.

Based on the above source, attempt the following five questions.

256. The targeted academic project establishes an overview of performance traditions for which region?
(A) East Asian countries
(B) South Asian countries
(C) South-East Asian countries
(D) Central Asian countries

257. Which nations are explicitly the focus of this South Asian scholarly scenario?
(A) Nations of China, Japan, and the Korean peninsula
(B) Nations of Indonesia, Thailand, and South Vietnam
(C) Nations of Cambodia, Myanmar, and the Lao Republic
(D) Bangladesh, Pakistan, and Sri Lanka

258. What serves as living repositories of regional history in these South Asian countries?
(A) Unique presentation techniques
(B) The contemporary architectural designs of regional theatres
(C) Theoretical frameworks established by external researchers
(D) Economic strategies developed by various academic institutions

259. What do scholars recognize as foundational to understanding South Asian cultural narratives?
(A) The introduction of foreign popular theatre and dance styles
(B) The total abandonment of historical performance modalities
(C) History and presentation techniques
(D) The singular focus on modern regional theatrical technologies

260. According to the paragraph, what remains a focal point for any comprehensive overview of these regional forms?
(A) Interconnectedness of history and techniques
(B) The isolation of presentation techniques from regional history
(C) The complete replacement of traditional popular dance forms
(D) The exclusion of specific nations from the regional research

Direction : Please read the following source carefully.

During an institutional review focusing on the broader study of performance, constructing an overview of dance and theatre forms of South-East Asian countries involved analyzing specific nations, including Indonesia, Thailand, and Vietnam. The academic evaluation in this case centers on the history and presentation techniques of various popular theatre and dance forms that define their cultural landscapes. Understanding the overview of South-East Asian performance traditions requires an inquiry into how the history of Indonesia, Thailand, and Vietnam informs their respective presentation techniques. The popular theatre and dance forms in these nations rely on presentation techniques that have evolved through extensive periods of history. By exploring the history and presentation techniques of various popular theatre and dance forms, researchers can delineate the boundaries and intersections of South-East Asian theatrical arts. A focused overview on Indonesia, Thailand, and Vietnam reveals that presentation techniques are essential mechanisms for preserving the history of their popular theatre and dance forms. Consequently, the systematic study of these South-East Asian countries underscores the importance of examining both the history and presentation techniques to achieve a thorough overview of their popular theatre and dance forms.

Based on the above source, attempt the following five questions.

261. The institutional review focuses on an overview of dance and theatre forms for which specific nations?
(A) Bangladesh, Pakistan, and Sri Lanka
(B) China, Japan, and Korea

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(C) Cambodia, Myanmar, and the Philippines
(D) Indonesia, Thailand, and Vietnam

262. What does the academic evaluation in this case center on?
(A) The modernization of various South Asian theatrical arts
(B) The history and presentation techniques of popular forms
(C) The economic restructuring of East Asian dance forms
(D) The creation of entirely new presentation techniques

263. How do the presentation techniques in the popular theatre and dance forms of these nations evolve?
(A) Through sudden modern theatrical innovations
(B) Through external mandates by foreign scholars
(C) Through extensive periods of regional history
(D) Through random alterations in performance styles

264. What can researchers delineate by exploring the history and presentation techniques?
(A) The precise economic value of modern regional theatrical forms
(B) The absolute decline of traditional popular theatre and dance
(C) The replacement of historical practices with new dance techniques
(D) Regional boundaries and intersections

265. What essential mechanism is identified for preserving the history of popular theatre and dance forms in this overview?
(A) The focused utilization of presentation techniques
(B) The abandonment of older theatrical boundaries
(C) The rejection of structural intersections in arts
(D) The exclusive reliance on contemporary documentation

Direction : Please read the following source carefully.

A recent academic framework formulated to provide an overview of dance and theatre forms of South-East Asian countries utilized a case study approach to examine performance practices in Cambodia, Myanmar, the Philippines, and Laos. Scholarly investigations in this scenario prioritize the history and presentation techniques of various popular theatre and dance forms native to the region. To formulate a robust overview, it is crucial to analyze how the history of Cambodia, Myanmar, the Philippines, and Laos dictates the specific presentation techniques observed in their popular theatre. The presentation techniques utilized within the popular theatre and dance forms of these South-East Asian countries serve as profound indicators of their complex history. Researchers studying the history and presentation techniques of various popular theatre and dance forms emphasize that practices in Cambodia, Myanmar, the Philippines, and Laos represent a critical subset of South-East Asian performing arts. By providing an overview of these specific countries, scholars highlight the intricate relationship between regional history and performance-based presentation techniques. Ultimately, analyzing the history and presentation techniques of popular theatre and dance forms remains indispensable for a complete overview of these distinct South-East Asian countries.

Based on the above source, attempt the following five questions.

266. Which group of South-East Asian countries is examined utilizing a case study approach in this academic framework?
(A) China, Japan, Korea, and Indonesia
(B) Cambodia, Myanmar, the Philippines, and Laos
(C) Bangladesh, Pakistan, Sri Lanka, and Thailand
(D) Vietnam, Indonesia, Thailand, and China

267. What does the history of Cambodia, Myanmar, the Philippines, and Laos dictate in their popular theatre?
(A) The financial compensation of the performers
(B) The specific presentation techniques observed
(C) The complete eradication of previous techniques
(D) The immediate adoption of foreign dance

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ANSWERS

1. (B) I, II, and IV
Noh theatre represents a classical Japanese performance art established during the fourteenth century. It harmoniously integrates elaborate masks, stylized dance, and instrumental music. Zeami Motokiyo is the central figure who formalized its aesthetic principles, emphasizing the concept of Yugen. The traditional stage is distinctive for its minimal setting, featuring a single painted pine tree.

2. (A) Peking Opera
Jingju is the standard Chinese name for Peking Opera, which emerged in the late eighteenth century. This highly influential theatrical form combines music, vocal performance, mime, dance, and acrobatics. It is celebrated for its intricate costumes and symbolic face painting. Performers undergo rigorous training to master specific role types, which represent a pinnacle of traditional Chinese performing arts.

3. (C) A is true but R is false.
Kabuki theatre is renowned for its highly stylized makeup style known as Kumadori. This technique utilizes bold colors to emphasize the facial muscles and expressions of the actors, representing their underlying character traits and emotions. While the makeup is visually striking and symbolic, its primary purpose is artistic characterization rather than concealing identities from political or legal authorities.

4. (C) Statement I is true but Statement II is false.
Pansori is a traditional Korean genre of musical storytelling that involves a vocalist and a drummer. The performer narrates epic tales through a combination of singing, spoken word, and expressive gestures. Contrary to being purely instrumental, the vocal delivery is the central element of the performance. The drummer provides rhythmic accompaniment and vocal responses to enhance the narrative's impact.

5. (C) I, II, IV, and V
Kunqu is one of the oldest forms of Chinese opera, originating in the Kunshan region. It is characterized by its use of the bamboo flute and a blend of song, dance, and poetic language. While it depicts various historical and romantic themes, it does not exclusively focus on modern political revolutions, which is a trait of later forms.

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6. (B) A neoclassical fan dance performed by female ensembles.
Buchaechum is a popular neoclassical Korean fan dance typically performed by a group of female dancers wearing traditional hanbok. The dancers use large fans painted with pink peony blossoms to create various floral and wave-like formations. Although it incorporates traditional elements, it was actually developed in the twentieth century and is celebrated for its grace and elegance.

7. (D) P-4, Q-2, R-1, S-3
Bunraku is a sophisticated Japanese puppet theatre, while Talchum refers to Korean mask dance dramas. Kunqu is an ancient Chinese operatic form known for its elegance. Bugaku is the traditional dance of the Japanese imperial court, performed to Gagaku music. These forms reflect the diverse cultural heritage and distinct performative styles found across East Asian classical traditions.

8. (A) Kabuki
The Mie is a powerful and highly stylized pose used in Kabuki theatre to mark a dramatic climax or reveal a character's intense emotions. During this technique, the actor remains momentarily motionless, often crossing one or both eyes. This visual device effectively draws the audience's attention to the character's internal state during significant moments in the narrative.

9. (A) II, III, I, IV
Gigaku arrived in Japan during the seventh century, followed by the development of Noh in the fourteenth century. Kabuki emerged in the early seventeenth century as a popular urban entertainment. Butoh is a much later avant-garde movement that appeared in the post-World War II era. This progression highlights the evolution

274. Despite structural differences, what remains inextricably linked in both East and South Asian regions?
(A) History and presentation techniques
(B) Modern technology and experimental presentation methodologies
(C) Geographical boundaries and external cultural influences
(D) The abandonment of history for contemporary dance forms

275. What is necessary to fully appreciate the diversity of presentation techniques and underlying history?
(A) Focusing exclusively on one specific regional dance form
(B) Dismissing the structural components of popular theatre
(C) Evaluating history and techniques across these countries
(D) Ignoring the historical influences on South Asian countries

Direction : Please read the following source carefully.

A scholarly investigation aiming to construct an overview of dance and theatre forms of South-East Asian countries utilized a historical case analysis to emphasize the profound impact of history on regional performance modalities. Specifically, analyzing the history and presentation techniques of various popular theatre and dance forms in Indonesia, Thailand, Vietnam, and Cambodia provided a vital framework for this academic scenario. This overview demonstrates that the history of these South-East Asian countries acts as the primary determinant for the presentation techniques utilized in their popular theatre and dance forms. The presentation techniques found in the popular theatre of Indonesia and Thailand, as well as the dance forms of Vietnam and Cambodia, are deeply rooted in their respective history. By scrutinizing the history and presentation techniques of various popular theatre and dance forms, researchers can articulate a precise overview of South-East Asian performance arts. The popular theatre and dance forms in these countries rely on presentation techniques to continuously transmit their history to contemporary audiences. Therefore, an extensive overview of Indonesia, Thailand, Vietnam, and Cambodia validates the essential connection between regional history and the presentation techniques characterizing their popular theatre and dance forms.

Based on the above source, attempt the following five questions.

276. What does the historical case analysis emphasize regarding regional performance modalities?
(A) The profound impact of history on these modalities
(B) The minimal role of presentation techniques in theatre
(C) The irrelevance of history in South-East Asian dance
(D) The necessity to standardize all performance modalities

277. Which specific nations provide a vital framework for this academic scenario?
(A) Bangladesh, Pakistan, Sri Lanka, and mainland China
(B) Japan, Korea, Myanmar, and the Republic of the Philippines
(C) The Lao Republic, China, Japan, and the island of Sri Lanka
(D) Indonesia, Thailand, Vietnam, and Cambodia

278. What acts as the primary determinant for the presentation techniques utilized in these countries' popular theatre?
(A) The economic funding from external global academic institutions
(B) Overarching regional history
(C) The systematic adoption of East Asian popular dance forms
(D) The deliberate exclusion of traditional regional performance history

279. How do popular theatre and dance forms in these countries transmit their history to contemporary audiences?
(A) By relying on verbal academic lectures solely
(B) By discarding historical performance modalities
(C) By utilizing specific presentation techniques
(D) By avoiding structured presentation methodologies

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performing arts in these nations. Evaluating the presentation techniques within the popular theatre and dance forms of Myanmar, the Philippines, and Laos allows scholars to reconstruct elements of their history. Thus, prioritizing both history and presentation techniques is an indispensable methodological requirement for formulating a precise overview of the dance and theatre forms of these South-East Asian countries.

Based on the above source, attempt the following five questions.

291. The establishment of academic methodologies in this passage focuses on which specific South-East Asian nations?
(A) China, Japan, and Korea
(B) Bangladesh, Pakistan, and Sri Lanka
(C) Myanmar, the Philippines, and Laos
(D) Indonesia, Thailand, and Vietnam

292. What do the methodological frameworks in this academic scenario prioritize?
(A) History and presentation techniques
(B) The complete integration of East Asian classical theatrical styles
(C) The unstructured observation of random South-East performance arts
(D) The total elimination of popular theatre and traditional dance forms

293. What must researchers systematically categorize for an effective overview?
(A) How modern economics influence presentation techniques
(B) How traditional dance forms are becoming irrelevant
(C) How theatrical architecture dictates regional history
(D) How regional history impacts the presentation techniques

294. What allows scholars to reconstruct elements of history in these specific nations?
(A) Ignoring the distinct presentation techniques of the region
(B) Evaluating the presentation techniques within the popular forms
(C) Assuming all South-East Asian countries share identical history
(D) Focusing exclusively on newly developed popular theatre

295. What is deemed an indispensable methodological requirement for formulating a precise overview?
(A) Disregarding regional history entirely
(B) Analyzing only the presentation techniques of one nation
(C) Prioritizing both history and presentation techniques
(D) Overlooking the popular theatre and dance forms completely

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Direction : Please read the following source carefully.

A culminating academic scenario presenting a consolidated overview of dance and theatre forms of East Asian, South Asian, and South-East Asian countries revealed the critical importance of presentation techniques across diverse regional contexts. By synthesizing this case study on countries such as China, Japan, Korea, Bangladesh, Pakistan, Sri Lanka, Indonesia, and Thailand, scholars highlighted the history and presentation techniques of various popular theatre and dance forms. This comprehensive overview illustrates that while the history of these regions varies significantly, the reliance on structured presentation techniques remains a constant across their popular theatre and dance forms. Analyzing the history and presentation techniques of various popular theatre and dance forms facilitates a broader understanding of how performance operates in East Asian, South Asian, and South-East Asian countries. The presentation techniques observed in the popular theatre and dance forms of these diverse nations serve as dynamic mechanisms for conveying regional history. Ultimately, this extensive overview demonstrates that evaluating the history and presentation techniques of various popular theatre and dance forms is essential for analyzing the performance traditions of East Asian, South Asian, and South-East Asian countries.

Based on the above source, attempt the following five questions.

296. What does the culminating academic scenario present regarding diverse regional contexts?
(A) A definitive rejection of all regional presentation techniques
(B) A proposal to homogenize East Asian and South Asian theatrical forms
(C) A complete separation of regional history

contexts of China, Japan, and Korea, the history and presentation techniques of various popular theatre and dance forms served as the central subjects of this academic scenario. A comprehensive overview must analyze how the overarching history of these East Asian countries establishes the parameters for their specific presentation techniques. The popular theatre and dance forms indigenous to China, Japan, and Korea utilize presentation techniques that are rigorously preserved throughout their history. Scholars examining the history and presentation techniques of various popular theatre and dance forms argue that these elements are vital for understanding the structural integrity of East Asian performance. This overview highlights that the presentation techniques in the popular theatre and dance forms of China, Japan, and Korea function as an active demonstration of their history. Consequently, the ongoing study of history and presentation techniques remains critical for an accurate overview of the diverse popular theatre and dance forms present in these East Asian countries.

Based on the above source, attempt the following five questions.

286. What is fundamental to creating a thorough overview of East Asian dance and theatre forms?
(A) Ignoring the presentation techniques of various popular theatre forms
(B) Promoting South Asian methodologies over indigenous East Asian practices
(C) Replacing historical performance analysis with contemporary reviews
(D) Investigating the relationship between history and presentation techniques

287. Which specific countries serve as the central subjects of this academic scenario?
(A) Bangladesh, Pakistan, and Sri Lanka
(B) Cambodia, Myanmar, and the Philippines
(C) China, Japan, and Korea
(D) Indonesia, Thailand, and Vietnam

288. According to the source, how are the presentation techniques indigenous to these East Asian countries treated?
(A) They are continuously altered to remove their history
(B) They are rigorously preserved throughout their history
(C) They are abandoned in favor of new popular theatre
(D) They are utilized without any structural parameters

289. What do scholars argue is vital for understanding the structural integrity of East Asian performance?
(A) The geographic isolation of traditional popular theatre practices
(B) The systematic exclusion of history from dance form evaluations
(C) The financial success of regional East Asian performance arts
(D) History and presentation techniques

290. How do the presentation techniques in the popular theatre and dance forms of these nations function?
(A) As an active demonstration of their specific history
(B) As arbitrary displays of modern regional techniques
(C) As entirely independent entities devoid of structure
(D) As exact replicas of South Asian theatre forms

Direction : Please read the following source carefully.

Establishing academic methodologies for a case study creating an overview of dance and theatre forms of South-East Asian countries required careful consideration of Myanmar, the Philippines, and Laos. Methodological frameworks in this academic scenario prioritize the structured analysis of the history and presentation techniques of various popular theatre and dance forms within these specific nations. An effective overview demands that researchers systematically categorize how the history of Myanmar, the Philippines, and Laos impacts the presentation techniques of their regional performances. The popular theatre and dance forms of these South-East Asian countries feature distinct presentation techniques that codify their respective history. By focusing on the history and presentation techniques of various popular theatre and dance forms, methodological approaches yield a comprehensive overview of the

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19. (A) I, II, IV, III
The arrival of the Ramayana in Southeast Asia initiated long-term cultural developments. Kandyan dance was formalized centuries later as a distinct Sri Lankan classical system. Modern Kecak was created in Bali during the nineteen thirties through international collaboration. Contemporary proscenium theatre became prominent during the colonial and post-colonial periods. This sequence reflects the historical layers of performance traditions.

20. (D) Sri Lanka
The Indian aesthetic concept of Rasa, which refers to the emotional essence or flavor of a performance, has profoundly influenced theatrical traditions in Sri Lanka. Forms like the classical Kandyan dance and traditional dramas often incorporate these aesthetic principles. While other East Asian countries have distinct theories, Sri Lanka's geographical and historical proximity to India allowed for cultural integration.

21. (C) I, II, III, and IV
Jingju, or Peking Opera, features four main categories of roles that define the performance structure. The Sheng represents various male characters, while the Dan encompasses all female roles. The Jing is a painted-face male character known for powerful voices and exaggerated gestures. Finally, the Chou is the clown role, providing humor and often breaking the fourth wall.

22. (B) Korea
Talchum is a traditional Korean mask dance drama that originated in various regional villages. It combines dance, music, and theatre to portray social satire and folk tales. Performers wear distinctive masks made of wood or paper-mâché to represent different characters, including monks and aristocrats. These performances historically provided a medium for commoners to express their grievances through humor.

23. (C) A is true but R is false.
In Indonesian Wayang Kulit, the Dalang is far more than a mere entertainer; they are regarded as a highly respected spiritual leader. The Dalang is responsible for manipulating the puppets, providing character voices, and conducting the ritual aspects of the performance. Their role requires extensive knowledge of philosophy, literature, and music, making them central to traditional Javanese culture.

24. (A) Both Statement I and Statement II are true.
Bunraku is a sophisticated Japanese puppet theatre where each major figure is manipulated by three puppeteers. The lead puppeteer, or Omozukai, controls the head and the right hand. The second puppeteer manages the left hand, while the third operates the feet and legs. This collaborative effort requires years of training to achieve the fluid movements characteristic of the form.

25. (C) I, II, III, and IV
The Kandyan dance repertoire in Sri Lanka consists of several distinct styles including Ves, Naiyandi, Uddekki, and Pantheru. Each form utilizes specific instruments and costumes to portray different themes and rituals. While these are central to Sri Lankan heritage, Kecak is a vocal dance-drama from Bali, Indonesia, and is not a component of the Kandyan dance system.

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26. (A) It is a popular folk-theatre form native to the Bengal region, including Bangladesh.
Jatra is a popular folk-theatre form originating from the Bengal region, encompassing parts of modern-day Bangladesh and India. It is characterized by vibrant music, loud acting styles, and outdoor performances on open stages. Unlike classical Sanskrit drama, Jatra allows for improvisation and incorporates contemporary social themes. It remains a vital cultural expression for the masses during festivals.

27. (D) P-4, Q-1, R-2, S-3
Bunraku utilizes Shamisen music for its narrative accompaniment, while Peking Opera is famous for its painted face masks known as Lianpu. Wayang Kulit performances are traditionally supported by a gamelan orchestra. Múa Rối Nước, or Vietnamese water puppetry, is unique for its use of a liquid stage. These elements define the aesthetic and technical identities of their respective theatre forms.

28. (B) Jingju (Peking Opera)
Jingju, also known as Peking Opera, is the primary Asian theatrical form that integrates martial arts, acrobatics, and singing into a single

from popular theatre forms
(D) Consolidated overview of regional forms

297. Which cross-section of countries is synthesized in this comprehensive case study?
(A) Countries like China, Bangladesh, and Indonesia
(B) Exclusively China, Japan, and Korea
(C) Exclusively Bangladesh, Pakistan, and Sri Lanka
(D) Exclusively South-East Asian nations like Myanmar

298. What remains a constant across the popular theatre and dance forms despite varying regional histories?
(A) The exact same overarching regional history
(B) The reliance on structured presentation techniques
(C) The identical utilization of modern performance styles
(D) The lack of any presentation techniques in dance forms

299. What does analyzing the history and presentation techniques facilitate across these regions?
(A) A narrower perspective on specific regional dance forms
(B) A broader understanding of how performance operates
(C) The immediate decline of traditional popular theatre
(D) The substitution of history with new presentation techniques

300. How are the presentation techniques observed in these diverse nations described in the passage?
(A) Mechanisms for conveying history
(B) Static remnants of regional history that have since been forgotten
(C) Elements that are largely irrelevant to popular theatre and dance forms
(D) Unstructured elements of performance common to South Asian traditions

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280. What does the extensive overview of Indonesia, Thailand, Vietnam, and Cambodia validate?
(A) The separation of regional history and popular dance forms
(B) The decline of popular theatre in modern contemporary settings
(C) The total lack of presentation techniques in South-East Asia
(D) Connection between history and techniques

Direction : Please read the following source carefully.

An academic scenario focusing on the systematic study of presentation techniques constitutes a core element in the recent overview of dance and theatre forms of South Asian countries. When utilizing a case approach to investigate the performance arts of Bangladesh, Pakistan, and Sri Lanka, scholars heavily prioritized the presentation techniques of various popular theatre and dance forms. This focused overview indicates that the presentation techniques are fundamentally shaped by the unique history of these South Asian countries. Analyzing the history and presentation techniques of various popular theatre and dance forms enables researchers to map the evolution of performance methodologies in Bangladesh, Pakistan, and Sri Lanka. The popular theatre and dance forms within these nations employ specific presentation techniques that are designed to reflect their complex history. By providing an overview of the presentation techniques utilized in the popular theatre of these countries, academia gains crucial data regarding South Asian cultural expressions. Ultimately, an accurate overview of dance and theatre forms of Bangladesh, Pakistan, and Sri Lanka necessitates a rigorous evaluation of how history continuously informs the presentation techniques of their various popular theatre and dance forms.

Based on the above source, attempt the following five questions.

281. What constitutes a core element in the overview of dance and theatre forms of South Asian countries?
(A) The systematic study of presentation techniques
(B) The complete removal of historical performance arts
(C) The adoption of East Asian theatrical methodologies
(D) The exclusion of popular theatre and dance forms

282. Which countries are investigated using a case approach in this academic scenario?
(A) China, Japan, and Korea
(B) Bangladesh, Pakistan, and Sri Lanka
(C) Indonesia, Thailand, and Vietnam
(D) Cambodia, Myanmar, and the Philippines

283. What fundamental factor shapes the presentation techniques in these South Asian countries?
(A) The introduction of foreign dance methodologies
(B) The unique history of these specific nations
(C) The random evolution of regional theatre forms
(D) The economic priorities of modern performers

284. What does analyzing the history and presentation techniques enable researchers to map?
(A) The evolution of performance methodologies in the region
(B) The exact geographical coordinates of regional theatres
(C) The decline of presentation techniques in popular arts
(D) The irrelevance of history to South Asian cultural expressions

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285. An accurate overview of dance and theatre forms for these nations necessitates what specific action?
(A) A superficial reading of various popular regional theatre methodologies
(B) A complete separation of South Asian cultural expressions from history
(C) History informing presentation techniques
(D) A singular focus on modern, non-historical theatrical performance elements

Direction : Please read the following source carefully.

In a methodological case study investigating the intricate relationship between history and presentation techniques, researchers created a thorough overview of dance and theatre forms of East Asian countries. In the specific

of Japanese performing arts from religious rituals to contemporary expressions.

10. (A) Enhance intimacy for performers' entrances and exits.
The Hanamichi is a raised wooden platform that extends from the stage through the audience area in a Kabuki theatre. This architectural feature allows actors to make dramatic entrances and exits, facilitating a closer interaction with the spectators. It serves as a vital space for soliloquies and specialized movements, enhancing the overall intimacy and theatrical impact of the performance.

11. (D) I, II, and III
Wayang Kulit is a renowned Indonesian shadow puppet theatre that utilizes intricate leather figures. A master puppeteer known as a Dalang manipulates the puppets behind a screen while narrating stories, often from Indian epics. The performance is traditionally accompanied by a live gamelan orchestra. It does not rely on electronic music, maintaining its status as a classical cultural tradition.

12. (B) A classical masked dance-drama based on the Ramakien.
Khon is a prestigious Thai classical masked dance-drama that focuses on the Ramakien, the national epic derived from the Ramayana. Performers wear elaborate costumes and heavy, colorful masks that completely cover their faces. The performance combines music, vocal narration, and highly stylized movements. Traditionally, all roles were played by men, emphasizing rigorous training and precise physical discipline.

13. (A) Both A and R are true and R is the correct explanation of A.
Vietnamese water puppetry originated in the rural villages of the Red River Delta during the eleventh century. The flooded rice fields provided a natural setting for these performances, where the water surface serves as a stage. This environment effectively conceals the long poles and strings used by puppeteers to manipulate the wooden figures from behind a bamboo screen.

14. (A) Both Statement I and Statement II are true.
Kandyan dance is a sacred Sri Lankan tradition that was originally performed by male dancers during the Kohomba Kankariya ritual to appease deities. The Ves dance is the most prominent and sacred style within this repertoire, distinguished by its elaborate silver headdress. These dances are deeply rooted in local religious practices and reflect the historical cultural identity.

15. (A) I, II, III, and V
Tinikling is a beloved Filipino folk dance that mimics the movements of the tikling bird. Dancers gracefully step in and out of clashing bamboo poles that are tapped against the ground. The form reflects various cultural influences, including Spanish colonial elements. It typically utilizes percussion and stringed instruments, but heavy metal gongs are not the primary musical accompaniment.

16. (B) A drama famously known as the Ramayana monkey chant.
Kecak is a unique Balinese dance-drama that primarily utilizes a male chorus to create a rhythmic "monkey chant" instead of a traditional gamelan orchestra. Developed in the nineteen thirties, it depicts scenes from the Ramayana epic. Performers sit in concentric circles and use their voices and bodies to create complex percussive patterns, serving as the musical accompaniment.

17. (B) P-2, Q-1, R-3, S-4
Lakhon Khol is a traditional masked dance-drama from Cambodia based on the Reamker. Zat Pwe represents a popular all-night dance-drama form in Myanmar. Singkil is a majestic bamboo pole dance from the Maranao people of the Philippines. Likay is a vibrant and often comedic folk theatre form in Thailand, known for its flamboyant costumes and improvised dialogue.

18. (A) Kohomba Kankariya
Kohomba Kankariya is a major ritual dance in Sri Lanka performed to invoke the blessings of the deity Kohomba. It is characterized by intricate drumming, acrobatic movements, and stylized gestures. This performance serves as a foundation for the Kandyan dance tradition. It is distinct from South Indian classical forms like Bharatanatyam, which have different historical and regional origins.

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forms

268. How do presentation techniques function within the popular theatre and dance forms of these specific countries?
(A) As profound indicators of their complex history
(B) As superficial elements devoid of regional meaning
(C) As exact replicas of East Asian performance styles
(D) As theoretical models lacking practical application

269. What do scholarly investigations prioritize in this academic scenario?
(A) The introduction of external popular theatre structures
(B) The modification of regional boundaries for dance forms
(C) The history and presentation techniques of native forms
(D) The suppression of complex historical performance data

270. What is highlighted by providing an overview of these specific South-East Asian countries?
(A) The irrelevance of performance-based presentation techniques
(B) The separation of popular theatre from regional history
(C) The uniformity of dance forms across all Asian regions
(D) The intricate relationship between history and techniques

Direction : Please read the following source carefully.

In a comparative academic scenario designed to develop an overview of dance and theatre forms of East Asian and South Asian countries, researchers illuminated the distinct trajectories of their performance traditions. By examining China, Japan, and Korea alongside Bangladesh, Pakistan, and Sri Lanka in this case study, scholars contrasted the history and presentation techniques of various popular theatre and dance forms. This comparative overview reveals that the presentation techniques employed in the popular theatre and dance forms of East Asian countries often differ structurally from those in South Asian countries. However, in both regions, the history and presentation techniques of various popular theatre and dance forms are inextricably linked. The history of China, Japan, and Korea informs their presentation techniques in ways that contrast with the historical influences on the presentation techniques in Bangladesh, Pakistan, and Sri Lanka. Evaluating the history and presentation techniques across these countries provides a comprehensive overview of how popular theatre and dance forms manifest regionally. Scholars argue that such an overview is necessary to fully appreciate the diversity of presentation techniques and the underlying history defining the popular theatre and dance forms of East and South Asian countries.

Based on the above source, attempt the following five questions.

271. What is the primary purpose of the comparative academic scenario described in the passage?
(A) To eliminate the history of regional popular theatre forms
(B) To merge East and South Asian theatrical presentation techniques
(C) To provide a regional overview
(D) To invalidate the various performance traditions of the regions

272. Which two sets of countries are examined alongside each other in this case study?
(A) China, Japan, Korea and Indonesia, Thailand, Vietnam
(B) China, Japan, Korea and Bangladesh, Pakistan, Sri Lanka
(C) Bangladesh, Pakistan, Sri Lanka and Cambodia, Myanmar, Laos
(D) Indonesia, Thailand, Vietnam and Cambodia, Myanmar, Laos

273. What structural difference does the comparative overview reveal between the two regions?
(A) South Asian forms entirely lack presentation techniques
(B) East Asian forms lack history in popular theatre
(C) Both regions utilize identical presentation techniques
(D) The presentation techniques often differ structurally

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performance. Actors must master four main skills: singing, speech, dance-acting, and combat. This comprehensive training allows performers to depict complex narratives through highly stylized movements. Other forms like Noh or Bugaku emphasize stillness or dance rather than acrobatics.

29. (A) I, II, III, IV
Kabuki originates from Japan in the furthest East, followed by Pansori from the Korean peninsula. Moving westward, Khon is a classical tradition of Thailand in Southeast Asia. Jatra is a folk theatre form native to the Bengal region, which includes Bangladesh and parts of India. This order correctly traces the distribution of these performing arts across the Asian continent.

30. (D) Kabuki
The Onnagata system is a defining feature of Japanese Kabuki theatre, where male actors specialize in portraying female characters. This tradition arose after the shogunate banned women and young boys from the stage in the seventeenth century. Over centuries, Onnagata performers developed highly stylized movements and vocal techniques to represent the ideal of femininity, becoming a central aspect of Kabuki aesthetics.

31. (A) I and II
Chèo is a traditional form of satirical folk musical theatre in Vietnam, primarily originating from the northern delta region. It often focuses on social critique and romantic narratives, reflecting the lives and struggles of common people. Unlike courtly arts, it is rooted in village life. It is not influenced by Western opera and maintains a performance style separate from Chinese traditions.

32. (B) Japan
Geta are traditional Japanese wooden clogs that are frequently used in various theatrical performances, most notably in Kabuki. These clogs raise the actor above the ground and produce a distinctive rhythmic sound during movement on the wooden stage. They are often part of elaborate costumes for specific characters, such as the Oiran, highlighting the actor's presence and stylized gait.

33. (A) Both A and R are true and R is the correct explanation of A.
Cambodian shadow puppetry, known as Sbek Thom, suffered significantly during the late twentieth century. The Khmer Rouge regime targeted many traditional artists and intellectuals, which led to a devastating loss of cultural knowledge and practitioners. This period of political upheaval nearly caused the extinction of this ancient art form, making modern efforts to revitalize Sbek Thom particularly vital.

34. (C) Statement I is true but Statement II is false.
Kolam is a traditional masked dance from Sri Lanka that features a variety of mythical, satirical, and human characters. It is typically performed in a village setting and involves multiple dancers portraying different roles within a narrative framework. Contrary to being a solo female performance, it is a communal folk theatre form that uses caricature and humor to entertain audiences.

35. (C) I, II, III, and IV
Jingju performances are accompanied by a specific ensemble of traditional Chinese instruments. Key components include the Jinghu, a high-pitched bowed lute, and the Yueqin, or moon-shaped lute. The Suona provides loud wind sounds, while the Bangu drum leads the rhythm. While these are essential to the Chinese tradition, the Shamisen is a Japanese instrument and not used in Jingju.

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36. (D) A neoclassical fan dance performed by female ensembles.
Buchaechum is a neoclassical Korean fan dance performed by groups of female dancers wearing traditional hanbok. The performance is characterized by highly synchronized movements using large, brightly colored fans. Dancers create intricate visual patterns, such as blooming flowers and flowing water. This form was developed in the twentieth century, combining traditional dance elements with modern stage aesthetics for stunning effects.

37. (C) P-2, Q-4, R-3, S-1
The Hannya mask is an iconic prop in Japanese Noh theatre representing a jealous female demon. The Janggok is an hourglass drum essential to Korean Pansori performances. Geta are wooden clogs used in Kabuki to create rhythmic sounds.

manipulate wooden puppets. This creative solution turned a geographical challenge into a distinctive theatrical tradition of rural culture.

110. (D) A classical dance system originating from ritual practice.
Kandyan dance is a classical Sri Lankan system that originated from ancient ritual practices, particularly the Kohomba Kankariya. It evolved from a sacred exorcism ceremony into a highly codified dance form celebrated for its rhythmic complexity and athletic movements. It is not a modern abstract import but a deeply rooted cultural tradition that represents the identity of the central highland regions.

111. (A) Bunraku
In Japanese Bunraku puppet theatre, the Tayu is the designated narrator who provides all the character voices and descriptions. Sitting on a revolving platform to the side of the stage, the Tayu works in close synchronization with a Shamisen player. This role requires immense vocal range and emotional depth, as the performer must convey the entire drama while puppeteers move the figures.

112. (B) A stylized makeup style for characters.
Kumadori is the distinctive, stylized makeup used in Japanese Kabuki theatre to define character types and emphasize emotional states. The application involves bold colored lines that trace the facial muscles, with different colors symbolizing specific traits such as bravery or supernatural power. This visual technique allows the audience to identify a character's nature and is a fundamental component of Kabuki aesthetics.

113. (B) Kecak dance
Sri Lanka features several classical dance systems, including the Kandyan dance (Udarata), the Low Country dance (Pahatharata), and the Sabaragamuwa dance. Each is rooted in specific regional rituals and styles. However, Kecak is a vocal dance-drama that originated in Bali, Indonesia, in the nineteen thirties. Therefore, it is not part of the indigenous classical dance repertoire of Sri Lanka.

114. (C) Statement I is true but Statement II is false.
The Korean Talchum historically served as a medium for common people to satirize the corrupt nobility and hypocritical religious figures. These mask dance dramas use humor, caricature, and ribald jokes to expose social injustices and express local grievances. Far from being strictly tragic, the performances are lively and comedic, allowing the community to achieve a sense of release and entertainment.

115. (C) Jo-ha-kyu – Zeami's aesthetic principle in Noh.
Jo-ha-kyu is a fundamental aesthetic principle in Japanese Noh, established by Zeami to govern the rhythmic progression of a performance. Rasa is an Indian concept of emotional flavor, not specifically Japanese. Halus refers to refined, rather than coarse, movement in Indonesian traditions. Kumadori is a Japanese makeup style, not a puppetry technique. Understanding these terms is crucial for analyzing Asian arts.

116. (D) It is traditionally performed by a single individual wearing a heavy mask.
The Chinese Dragon Dance is a traditional performance that requires a large team of dancers to manipulate a long, flexible dragon figure using poles. It is an ensemble activity characterized by synchronized movements and loud percussive music. Contrary to being performed by a single individual in a mask, the dance emphasizes communal effort and the fluid motion of the dragon creature.

117. (C) Song, Speech, Dance-Acting, and Martial Arts skills.
To be considered a master of traditional Jingju, a performer must demonstrate proficiency in the four main skills: Chang (song), Nian (speech), Zuo (dance-acting), and Da (martial arts). These competencies form the core of the Peking Opera training system. Each skill is highly stylized and used in combination to depict characters, representing a comprehensive integration of vocal and physical disciplines.

118. (B) Tuong – Japan
Tuong is a classical opera form from Vietnam, not Japan. Japanese traditions include Noh, Kabuki, and Bunraku. Correct pairings include the Apsara dance of Cambodia, Tinikling in the Philippines, and Salpuri in Korea. Tuong is known for its highly conventionalized gestures and makeup, reflecting its historical roots in both

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47. (A) P-2, Q-1, R-4, S-3
Zeami is the foundational playwright and theorist of Japanese Noh. Mei Lanfang was a legendary performer who revolutionized female roles in Chinese Jingju. The Dalang is the central figure who manipulates puppets in Indonesian Wayang Kulit. Yoke thé refers to the traditional marionette theatre of Myanmar. These individuals and terms represent the mastery developed within their respective Asian theatre traditions.

48. (B) Color codes representing character traits and virtues.
Kumadori is the stylized makeup used in Japanese Kabuki, and understanding its color codes is essential for any practitioner. Different colors represent specific character traits; for example, red signifies power and virtue, while blue represents villainy. The precise application of these lines helps the audience immediately identify the nature and emotional state of the character as they appear on the stage.

49. (A) II, III, I, IV
Zaju flourished during the Yuan Dynasty, representing one of the earliest mature forms of Chinese drama. Kunqu rose to prominence during the Ming Dynasty, known for its poetic elegance. Jingju, or Peking Opera, emerged later and became dominant in the nineteenth century. Finally, the Model Operas were created during the Cultural Revolution in the mid-twentieth century. This traces the evolution of Chinese theatre.

50. (A) A Spanish-introduced tradition depicting religious conflict.
Komedya is a traditional Philippine theatrical form introduced by the Spanish to depict conflicts between Christians and Muslims, often ending with the conversion of the non-Christians. These plays feature stylized movements, colorful costumes, and rhythmic dialogue. They played a significant role in colonial religious education and evolved into various regional folk traditions that continue to be performed during community festivals.

51. (C) I, II, and III
Nadagam is a traditional Sri Lankan folk opera that emerged under the influence of South Indian street theatre styles like Therukoothu. It features singing, dancing, and stylized dialogue performed on a circular stage. While it was influenced by outside traditions, it developed unique local characteristics. It is a vocal and musical performance rather than a silent one, serving as a precursor to modern drama.

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52. (D) A comic interlude in Noh.
Kyogen is a traditional form of Japanese comic theatre that developed alongside Noh. It typically serves as a brief interlude between serious Noh plays, providing comic relief through satire and everyday situations. Unlike the highly stylized and masked Noh, Kyogen actors usually perform unmasked and use spoken dialogue rather than chanting. It focuses on human foibles and the lives of common people.

53. (A) Both A and R are true and R is the correct explanation of A.
Ajoka Theatre in Pakistan has effectively utilized traditional folk forms like Bhand to address contemporary socio-political issues. By employing familiar cultural idioms and satirical techniques, the group makes complex or radical messages more accessible to a wider audience. This approach bridges the gap between ancient traditions and modern activism, allowing the theatre to resonate deeply with the local population.

54. (C) Statement I is true but Statement II is false.
The Lion Dance in China is a traditional performance used during the Lunar New Year to ensure good fortune. In contrast, the Dragon Dance requires a large team of performers to manipulate a long, flexible dragon figure using poles. While both dances use stylized figures, the Dragon Dance cannot be performed by a single individual due to the length and complexity of movements.

55. (D) I, II, III, and V
Yoke thé is the traditional string puppetry of Myanmar, featuring marionettes manipulated by skilled performers. A full troupe traditionally includes twenty-eight specific characters, and the art form historically provided a way to portray royalty when live actors were restricted. These performances are typically accompanied by the Hsaing Waing ensemble. However, the puppets

are performed on a wooden stage rather than in water.

56. (A) A 17th-century court entertainment form.
Butoh is an avant-garde dance form that emerged in Japan during the late nineteen fifties, founded by Tatsumi Hijikata and Kazuo Ohno. It is characterized by slow, hyper-controlled movements and performers often covered in white body paint. Contrary to being a seventeenth-century court entertainment, Butoh was a reaction against traditional dance and the trauma of World War II, exploring primal themes.

57. (C) P-3, Q-4, R-1, S-2
In Japanese Noh, the Shite is the principal actor, while the Waki is the supporting character who often interacts with the protagonist. In Chinese Jingju, the Dan refers to all female roles, and the Chou designates the comic or clown characters. These distinct role categories provide the structural framework for performances and require specific training for actors to master their traditional styles.

58. (A) By incorporating Thai cultural norms and character stylizations.
The Thai Ramakien adapts the Indian Ramayana by incorporating local cultural norms, character stylizations, and Buddhist elements. While the core narrative remains recognizable, the Thai version places greater emphasis on specific characters like Hanuman and adjusts the moral framework to align with Southeast Asian traditions. This indigenization makes the performance more relevant to Thai audiences while maintaining a connection to the ancient source.

59. (C) Statement I is true but Statement II is false.
Kabuki is a classical Japanese theatre form known for its combination of dramatic acting, stylized dance, live music, elaborate costumes, and striking stage effects. Performers often use exaggerated makeup styles such as Kumadori to represent different character traits and emotions. Therefore, Statement I is correct. Statement II is incorrect because makeup, stage machinery, and visual effects are essential features of Kabuki performances.

60. (B) Modernization, Westernization, and political revolutions.
The decline of classical traditional theatre patronage in East Asia during the mid-twentieth century was primarily caused by modernization, Westernization, and major political revolutions. These social shifts changed audience tastes and redirected government funding toward more modern or ideological arts. While traditional forms persisted, they often lost the royal support systems that had sustained them for centuries, necessitating new ways to survive.

61. (C) I, II, and III
The Barong dance of Bali depicts the mythological struggle between the Barong, representing good, and the witch Rangda, representing evil. The performance often features dancers who enter a trance state and turn their kris daggers toward their own chests. This ritual drama is fundamentally supported by a live gamelan orchestra, which provides the essential rhythmic backdrop for the entire narrative conflict.

62. (D) A Laotian musical folk theatre form.
Lam Luang is a traditional musical folk theatre form from Laos. It combines singing, dancing, and spoken dialogue to tell stories from local legends and Buddhist Jataka tales. The performance is characterized by the use of the khene, a bamboo mouth organ, which provides the distinctive melodic accompaniment. This form serves as an important cultural expression, blending entertainment with traditional values.

63. (A) Both A and R are true and R is the correct explanation of A.
Sokari is a traditional Sri Lankan folk theatre form primarily associated with agricultural prosperity and fertility rituals. The narrative typically follows the journey of a family migrating to Sri Lanka, focusing on their comedic struggles and agricultural activities. Performed in rural villages, it serves to ensure a successful harvest. The humor and folk elements make it an essential part of local heritage.

64. (C) Statement I is true but Statement II is false.
Thai Likay theatre is known for its popular appeal and the ability of actors to improvise their dialogue within a flexible narrative framework. Contrary to being austere, the performances

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feature highly flamboyant, glittering costumes and colorful scenic backdrops. This vibrant style makes it a favorite among general audiences, as it blends traditional storytelling with contemporary humor and social commentary in an engaging manner.

65. (B) I, II, III, and IV
Several Asian performing arts are inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, including Kunqu Opera, Wayang Puppet Theatre, Pansori, and Kabuki. These traditions are recognized for their historical significance and artistic value. Modern Broadway musicals, while commercially successful, do not fall under this specific international designation for the safeguarding of traditional intangible cultural heritage.

66. (A) It is a classical court dance developed by Mughal emperors.
Gombhira is a traditional folk performance art from the Chapai Nawabganj region of Bangladesh. It features a dialogue between a grandfather and grandson, who use song and satire to address contemporary social issues and local problems. Contrary to being a Mughal court dance, it is a grassroots medium for social awareness. This folk form remains popular for its relevance to daily life.

67. (C) P-1, Q-2, R-3, S-4
Salpuri is a Korean dance using a silk scarf to expel evil spirits, while Buchaechum features female ensembles with peony-painted fans. Vietnamese water puppetry utilizes wooden figures on a liquid stage. Robam Boran, or Cambodian Royal Ballet, is defined by its classical court gestures. These distinct elements and props are essential to the spiritual and aesthetic identities of these traditional Asian forms.

68. (D) A communal social dance with graceful hand motions.
Fon Lam Vong is a popular social dance in Laos characterized by graceful hand motions and communal participation. Unlike aggressive martial arts or solo monologues, this dance involves men and women circling each other slowly in a group. A director showcasing this form should emphasize its inclusive, gentle nature and the fluid beauty of the gestures, which reflect the hospitality and culture of Laos.

69. (C) Jingju – Mariachi
Traditional Asian theatre forms are strictly associated with specific musical ensembles. Noh uses the Hayashi ensemble, and Wayang Kulit relies on the Gamelan. Myanmar's Yoke thé is accompanied by the Hsaing Waing. However, Jingju utilizes a traditional Chinese ensemble led by the Jinghu and percussion. Mariachi music belongs to Mexican culture and has no historical connection to Chinese operatic traditions.

70. (B) Popularization of heroic tales among the masses.
The historical popularity of Nautanki in North India and Pakistan significantly contributed to the spread of heroic tales and folk legends among the general population. This operatic theatre form used everyday language and catchy music, making it accessible to those outside the elite circles. By performing stories of valor and romance, Nautanki helped preserve local oral traditions and fostered a shared cultural identity.

71. (D) I, II, and III
The Vannams are a fundamental part of the Kandyan dance tradition in Sri Lanka, consisting of eighteen distinct pieces. Each Vannama describes a specific subject, such as the elephant in the Gajaga Vannama, through vocal recitations and synchronized movements. They are performed with traditional drums and costumes rather than Western instruments. These pieces showcase the intricate connection between music, nature, and history.

72. (A) Vietnam
Tuồng, also known as Hát bội, is a classical theatre form originating from Vietnam. It was heavily influenced by Chinese opera but developed its own unique Vietnamese characteristics. The form utilizes highly stylized makeup, symbolic gestures, and martial arts to portray historical and heroic stories. Traditionally performed for the court, it emphasizes loyalty and Confucian virtues through its elaborate costumes and vocal techniques.

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91. (D) I, II, and III
Legong is a classical Balinese dance characterized by intricate finger movements, synchronized choreography, and expressive facial gestures. It is traditionally performed by young girls who undergo rigorous training from an early age. The performance is fundamentally supported by gamelan music, which provides the essential rhythmic structure for the dancers' sharp movements. It remains one of the most celebrated dances in Bali.

92. (B) A small hourglass-shaped drum and its dance.
In Sri Lanka, Uddekki refers to both a small hourglass-shaped drum and the specific style of dance that accompanies it. The dancer plays the drum while performing, using its rhythmic beats to guide their movements. It is a part of the Kandyan dance tradition and is often seen in ritual and ceremonial contexts. This form highlights the integration of music and expression.

93. (A) Both A and R are true and R is the correct explanation of A.
The Hashigakari in Japanese Noh theatre is a long, roofed bridge that connects the dressing room to the main stage. It symbolises the pathway between the spiritual and temporal worlds, as the Shite, often portraying a ghost, enters through this space. This architectural feature allows for slow, dramatic entrances and exits, establishing the supernatural atmosphere essential to the traditional performance.

94. (C) Statement I is true but Statement II is false.
Ajoka Theatre is a prominent contemporary theatre group in Pakistan known for its progressive and socially critical plays. Founded by Madeeha Gauhar, the group frequently utilizes the Punjabi language and traditional folk motifs to connect with local audiences. This approach allows them to address sensitive socio-political issues while remaining grounded in the region's cultural identity and popular performance traditions.

95. (A) I, II, III, and V
Japanese Kabuki theatre is defined by several aesthetic elements, including the Mie pose, the Roppo exit on the Hanamichi, and the use of Kurogo assistants. Elaborate makeup, or Kesho, is also a central feature. While the performances are highly stylized, they do not involve complete improvisation of dialogue, as the plays are based on established scripts and traditional performance patterns.

96. (B) It was performed exclusively in English.
Zaju is a traditional form of Chinese drama that reached its peak during the Yuan Dynasty. It typically consisted of four acts, and singing was restricted to a single lead character in each act. Contrary to being performed in English, it utilized the vernacular language of its time. This form laid the groundwork for later developments in Chinese opera and poetry.

97. (B) P-3, Q-1, R-4, S-2
Thai Khon is accompanied by the Pi Phat ensemble, while Chinese Jingju uses the Jinghu and Bangu. Indonesian Wayang Kulit relies on the Gamelan orchestra, and Korean Pansori features the Buk barrel drum. These specific musical arrangements are integral to the traditional identity of each form, providing the necessary rhythmic foundation that guides the movements and narrative delivery.

98. (A) A powerful vocal timbre expressing sorrow.
A practitioner of Korean Pansori must develop a powerful and gritty vocal timbre to express a range of intense emotions, particularly sorrow or "Han". The technique requires immense physical stamina to sustain a solo performance that can last several hours. This vocal style is distinct from operatic falsetto, focusing on a raw, expressive quality that resonates with traditional epic narratives.

99. (C) Chèo – Japan
Bhand Pather is native to the Kashmir region, and Lakhon is a classical form in Thailand and Cambodia. Jatra is a popular folk theatre in Bangladesh and West Bengal. However, Chèo is a traditional folk theatre form from Vietnam, not Japan. Japanese traditions include forms like Noh, Kabuki, and Bunraku, which have distinct historical and aesthetic origins from Southeast Asian traditions.

100. (D) A political mandate to promote proletarian ideology.
The emergence of "Model Operas" (Yangbanxi) in twentieth-century China was the result of a political mandate during the Cultural Revolution

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82. (A) A classical all-night dance-drama form.
Zat Pwe is a classical all-night dance-drama form native to Myanmar. It integrates diverse elements such as traditional dance, music, song, and comedic interludes. These performances often narrate Buddhist Jataka tales or historical legends and are a central feature of religious and community festivals. The form is known for its endurance and the high level of skill required by performers.

83. (A) Both A and R are true and R is the correct explanation of A.
Jingju, or Peking Opera, utilizes symbolic props and stylized movements rather than realistic sets to convey the environment. For example, an actor might use a tasselled whip to suggest they are riding a horse. This aesthetic relies on the audience's imagination and the performer's conventionalized physical vocabulary. Such abstraction allows for fluid transitions and emphasizes the mastery of the actor's craft.

84. (A) Both Statement I and Statement II are true.
Wayang Golek is a traditional puppet theatre from West Java, Indonesia, that uses three-dimensional wooden rod puppets. These performances are primarily associated with the Sundanese people and often feature stories from the Indian epics, Mahabharata and Ramayana. The puppets are manipulated by a Dalang, who provides all the character voices and is accompanied by a traditional gamelan ensemble.

85. (C) I, III, IV, and V
Japanese Bunraku is a sophisticated puppet theatre characterized by highly articulated wooden puppets and a single narrator, the Tayu, who provides all character voices. The performance is accompanied by the Shamisen. While the puppeteers are present on stage, they are not concealed behind a screen. Playwright Chikamatsu Monzaemon is famous for his influential contributions to the Bunraku and Kabuki repertoires.

86. (B) Performers avoid wearing heavy iron facial masks.
Pantheru is a traditional Sri Lankan dance named after the instrument used by the dancers, which is a circular rhythmic ring similar to a tambourine. It is performed in the Kandyan tradition and has roots in performances for the goddess Pattini. Historically, its rhythms were used by Sinhalese warriors. Dancers wear traditional costumes but avoid heavy iron masks, which are not used.

87. (D) P-4, Q-2, R-3, S-1
In Chinese Sichuan Opera, the technique of rapid mask changing is known as Bian Lian. Buchaechum is a Korean dance featuring expressive fan movements by female groups. The Barong dance of Bali involves a trance state where dancers use a kris. In Jingju, a white face painted on characters like Cao Cao represents villainy and suspicion. These features define the visual storytelling.

88. (A) Wayang and Javanese court dance.
The concepts of "Halus" (refined) and "Kasar" (coarse) are fundamental to character movement in Indonesian Wayang and Javanese court dance. "Halus" movements are slow, delicate, and represent noble characters, while "Kasar" movements are large, aggressive, and signify villains or lower-status roles. This aesthetic duality provides a visual shorthand for the moral and social standing of characters in performance.

89. (C) Kabuki (Japan) – Full-face leather masks
Thai Khon uses heavy masks that cover the head, and Japanese Noh employs small carved wooden masks. Korean Talchum features caricature masks made of wood or paper. However, Kabuki does not use full-face leather masks. Instead, Kabuki actors use a style of face painting known as Kumadori to accentuate their expressions, making the performer's face itself the primary visual mask.

90. (A) Komedya and Sarsuwela
The integration of Spanish colonial theatre practices in the Philippines led to the development of Komedya and Sarsuwela. Komedya plays were used for religious instruction, depicting battles between Christians and Muslims. Sarsuwela emerged later as a popular musical theatre form with spoken dialogue. These genres represent a significant fusion of European theatrical structures with Filipino themes and music, forming a core heritage.

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The Gunungan, or tree of life, is a central shadow puppet in Indonesian Wayang Kulit. These items are fundamental to their respective traditions.

38. (B) Noh
In Japanese Noh theatre, a chorus of chanters known as the Jiutai sits on one side of the stage. They provide vocal accompaniment and often describe the inner thoughts or background of the main masked character, the Shite. This group does not participate in the physical action but is crucial for the narrative depth and emotional resonance of the performance.

39. (A) II, III, I
The aesthetic principle of Jo-Ha-Kyu, formalised by Zeami, dictates the pacing of a traditional Noh performance. Jo represents the slow and auspicious beginning. Ha is the developmental phase where the tempo breaks and intensifies. Kyu signifies the rapid and energetic conclusion. This structural sequence ensures a balanced and emotionally engaging experience for the audience, guiding the rhythm of the program.

40. (A) Mastery of stylized gestures and body alignment.
A master teacher of Thai Khon would focus on a dancer's mastery of stylized gestures and body alignment. Since performers wear full masks, they cannot use facial expressions to convey emotion. Instead, every feeling and narrative point must be expressed through precise physical movements and postures. This discipline requires years of training to achieve the grace necessary for classical performance.

41. (C) I, II, and IV
Traditional folk theatre in Pakistan includes several vibrant forms such as Bhand Pather, Nautanki, and Swang. These performances often incorporate satire, music, and social commentary, reflecting the cultural heritage of the Punjab and Kashmir regions. While Jatra is a prominent folk theatre form in the Bengal region, it is not traditionally part of the indigenous folk theatre native to Pakistan.

42. (A) Thailand
Lakhon is a major classical dance-drama form native to Thailand. It encompasses various styles, including Lakhon Nai, which was traditionally performed for the royal court, and Lakhon Nok, which was accessible to the general public. These performances utilize graceful hand gestures and intricate costumes to tell stories from Thai literature. It is distinct from the more rigid, masked Khon tradition.

43. (A) Both A and R are true and R is the correct explanation of A.
In traditional Javanese Wayang Kulit, the audience has the unique opportunity to view the performance from either side of the screen. Those sitting behind the screen can see the actual leather puppets and their vibrant colors. Those sitting in front observe the shadows projected by the light source. This dual perspective enhances the spiritual and artistic experience of the storytelling.

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44. (C) Statement I is true but Statement II is false.
The Philippine Sarsuwela is a popular form of musical melodrama that combines singing, dancing, and spoken dialogue. It was directly adapted from the Spanish Zarzuela during the colonial period. Over time, Filipino playwrights indigenized the form to reflect local social and political issues. Therefore, it has a significant historical connection to Spanish cultural influence in the Philippine archipelago.

45. (C) I, II, and III
The stage architecture of Japanese Kabuki is defined by several unique features. The Hanamichi is a raised path through the audience for entrances and exits. The Mawari-butai is a revolving stage that allows for rapid scene changes, and the Seri are trapdoors used for dramatic character appearances. These mechanisms differ from the Hashigakari used in Noh or the Dalang in Indonesian puppetry.

46. (D) It is a traditional folk musical narrative performance.
Pala Gaan is a traditional folk musical narrative performance from Bangladesh. It typically involves a lead singer who narrates a story through songs and rhythmic dialogue, accompanied by a small ensemble of folk instruments. These performances often focus on religious or historical legends and are a significant part of the rural oral tradition. It is not a modern digital movement.

to promote proletarian ideology. These works replaced traditional themes with stories of revolutionary heroes and socialist struggles. They combined elements of Peking Opera with Western orchestral music and ballet, serving as a state-sanctioned tool for mass mobilization and cultural reform.

101. (C) Kyogen
Kyogen is the traditional form of Japanese theatre that provides comic, spoken-word interludes between the serious acts of a Noh performance. Developed during the fourteenth century, it focuses on the humorous aspects of daily life and human fallibility. Unlike Noh, which is highly stylized and often supernatural, Kyogen uses everyday language and unmasked performers to engage the audience with satire.

102. (B) The central puppeteer in Wayang performance.
The Dalang is the central figure and master puppeteer in Indonesian Wayang performance. This highly skilled artist is responsible for manipulating all the puppets, providing voices for every character, and narrating the entire story. Additionally, the Dalang signals the gamelan orchestra and conducts the ritual aspects of the show. The role requires deep knowledge of mythology, philosophy, and traditional music.

103. (D) It features rapid, aggressive martial arts.
The Cambodian Royal Ballet, or Robam Boran, is a classical dance form traditionally associated with the royal palace. It is characterized by graceful movements and hyperextended finger joints, with the Apsara character being a central motif. Contrary to aggressive martial arts, this form emphasizes extreme physical control, elegance, and deliberate gestures. It serves as a sacred performance to communicate with deities.

104. (C) Statement I is false but Statement II is true.
Thai Likay theatre is best known for its popular appeal and the use of spontaneous comedic dialogue, making it accessible to the general public. While it incorporates traditional elements, it is not a formal court art like Khon. The performances feature colorful, glittering costumes and a lively atmosphere. This flexibility allows Likay to remain a vibrant part of Thai folk culture.

105. (C) Jatra – Bangladesh
Jatra is a traditional folk-theatre form native to Bangladesh and the Bengal region, known for its vibrant music and outdoor performances. While Khon belongs to Thailand, Talchum to Korea, and Singkil to the Philippines, the connection between Jatra and Bangladesh is a prominent and correct cultural pairing. These forms represent the diverse regional identities and historical performance traditions in Asia.

106. (A) It is a three-stringed instrument played with a plectrum (bachi).
The Japanese Shamisen is a traditional three-stringed instrument played with a large plectrum called a bachi. It was introduced to Japan in the sixteenth century and became essential for accompanying Bunraku puppet theatre and Kabuki. Its percussive and melodic qualities provide the rhythmic drive for these performances. It is not a wind instrument, nor did it originate directly from European guitars.

107. (D) Precise control of the sliding walk technique.
The aesthetic of slowness and stillness in Japanese Noh theatre requires actors to master a specialized sliding walk technique known as suriashi. By maintaining a low center of gravity and sliding their feet across the smooth wooden floor, performers achieve a sense of otherworldly grace. This physical control is necessary to convey the deep emotional and spiritual themes of the plays.

108. (B) Sbek Thom – Philippines
Sbek Thom is a traditional large shadow puppet form from Cambodia, not the Philippines. The Philippines is known for dances like Tinikling and Singkil. Other correct pairings include Vietnamese water puppetry, Indonesian Wayang Golek, and Myanmar's Yoke thé. Sbek Thom remains a vital part of Cambodian cultural heritage, typically depicting stories from the Reamker epic through intricate leather puppets.

109. (C) Flooded rice paddies in the Red River Delta.
The unique liquid stage of Vietnamese Water Puppetry was an adaptation to the environment of the Red River Delta, where rice paddies were frequently flooded. Farmers developed this art form by using the water surface to hide the mechanical structures and poles used to

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73. (C) A is true but R is false.
In Chinese Jingju, the Chou or clown role is uniquely permitted to improvise and break the fourth wall to interact with the audience. This character type provides comic relief and often speaks in a more colloquial style. Contrary to representing the emperor's moral authority, the Chou usually portrays commoners or lower-level officials, using humor and wit to comment on the play's events.

74. (A) Both Statement I and Statement II are true.
Sbek Thom is a traditional Cambodian shadow theatre that uses large, non-articulated leather puppets to project intricate shadows onto a screen. These performances are historically based on the Reamker, which is the Khmer adaptation of the Indian Ramayana epic. The art form combines storytelling, dance, and music, involving a large troupe of performers who move the heavy puppets.

75. (D) I, II, IV, and V
Gagaku and Bugaku represent the classical music and dance of the Japanese Imperial Court, heavily influenced by ancient Chinese and Korean traditions. Bugaku refers specifically to the dance component, which is characterized by slow, dignified movements and symmetrical masks. Unlike modern rapid dances, it emphasizes poise and ritual precision. It remains one of the oldest continuously performed traditions in the world.

76. (B) Performers wear a full sacred headgear.
Naiyandi is a style of dance within the Sri Lankan Kandyan tradition, often performed during the Kohomba Kankariya ritual. Dancers wear white cloth and beaded ornaments but do not wear the full sacred Ves headgear, which is reserved for the highest level of practitioners. It is a graceful form that focuses on rhythmic movements and is frequently seen in celebratory contexts.

77. (C) P-1, Q-2, R-3, S-4
Japanese Noh and Kabuki often use the Tsuzumi drum and percussive Geta movements. Chinese Jingju is defined by the Bangu drum and Jinghu. Indonesian traditions like Wayang are inseparable from the Kendang and the Gamelan orchestra. Thai Khon is accompanied by the Pi Phat ensemble. These musical pairings are essential for maintaining the traditional aesthetic and rhythmic foundations of each form.

78. (D) The sorikkun (singer) and the gosu (drummer).
The narrative structure of a Korean Pansori performance relies on the dynamic interaction between the sorikkun, who is the singer, and the gosu, who is the drummer. The sorikkun tells the story through song and speech, while the gosu provides rhythmic accompaniment and vocal encouragement known as chuimsae. This partnership is central to the emotional depth and rhythmic flow.

79. (A) Japan – Mahabharata
Many Asian theatre forms are based on localized versions of Indian epics, such as the Thai Ramakien, the Cambodian Reamker, and the Indonesian Kakawin Ramayana. However, while Japanese theatre occasionally adapts international stories, its traditional forms like Noh and Kabuki are primarily based on indigenous legends and historical events rather than a direct adaptation of the Indian epic Mahabharata as a core.

80. (B) It created a separation between audience and performer.
The introduction of Western proscenium stages in South and Southeast Asia significantly altered traditional performative spacing by creating a clear physical separation between the audience and the performers. Traditional forms often occurred in open spaces where the two groups interacted more freely. The proscenium arch focused the viewer's attention forward, transforming the immersive communal experience into a more formal observation.

81. (B) I, II, and III
Singkil is a majestic traditional dance of the Maranao people in the Philippines, based on the epic legend Darangen. It depicts a princess navigating a forest during an earthquake, gracefully stepping between clashing bamboo poles. The dance reflects a blend of indigenous and Islamic influences and is characterized by elegance. It is not performed by men mimicking monkeys, which is different.

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local Vietnamese culture and earlier Chinese operatic influences.

119. (D) Centuries of Indian maritime cultural exchange.
The integration of the Ramayana epic into Southeast Asian theatre, such as Thai Khon and Indonesian Wayang, was the result of centuries of maritime cultural exchange with India. Through trade and migration, Indian stories and religious concepts were introduced and gradually indigenized. This long-term process allowed local communities to adapt the epic into their own languages and unique performance styles.

120. (A) The art of song and dance.
The term "Kabuki" is most appropriately translated as "the art of song and dance," derived from the Japanese characters for song, dance, and skill. Originally associated with "eccentric" performances in the early seventeenth century, it evolved into a highly structured theatrical form. It is characterized by vibrant costumes, stylized acting, and technical innovations, representing a major urban cultural tradition.

121. (C) Tinikling
Tinikling is the iconic Filipino folk dance where dancers mimic the movements of the tikling bird dodging bamboo traps. The performance involves two bamboo poles that are tapped against the ground and each other in a rhythmic beat. Dancers must skillfully step in and out of the poles with precise timing. This dance is a celebrated symbol of resilience and agility.

122. (A) A form of narrative folk theatre in Bangladesh.
Pala Gaan is a traditional form of narrative folk theatre from Bangladesh. It typically involves a lead singer who narrates mythological or historical tales through a series of songs and spoken verses. Accompanied by local instruments, these performances often take the form of a musical debate. It remains a vital part of the rural oral culture, preserving legends and providing entertainment.

123. (D) Shite
Standard role types in Jingju include the Sheng (male), Dan (female), Jing (painted face), and Chou (clown). These categories define the costume, makeup, and performance style of each character. However, the Shite is the principal masked actor in Japanese Noh theatre. It is not a role type in the Chinese operatic tradition, highlighting the distinct differences between these theatrical systems.

124. (A) Both Statement I and Statement II are true.
Sri Lankan Nadagam was significantly influenced by Catholic missionaries who used the form to stage Christian stories during the nineteenth century. Over time, the tradition incorporated local languages and secular narratives, including romantic and historical tales. This evolution turned Nadagam into a popular folk opera that blended religious instruction with local entertainment, paving the way for the development of modern drama.

125. (C) Buchaechum – Fan Dance
Buchaechum is a celebrated Korean fan dance where female dancers create beautiful floral and wave formations using large, painted fans. Contrary to being a silent mime or a martial arts form, it is a visually stunning neoclassical dance. Pansori is a vocal narrative tradition, and Talchum is a mask dance drama. Each represents a different aspect of Korean history.

126. (D) It relies on stringed instruments for its rhythms.
The Gamelan is the traditional musical ensemble of Indonesia, particularly on the islands of Java and Bali. It primarily consists of percussive instruments such as gongs, metallophones, and drums like the kendang. While it may include some stringed instruments, its core identity is percussive rather than string-based. The ensemble provides the essential rhythmic and melodic accompaniment for shadow puppetry.

127. (A) Thai Khon.
A performer wishing to study the traditional Southeast Asian depiction of the monkey king Hanuman should focus on Thai Khon. In this masked dance-drama, Hanuman is a central and highly stylized character, known for his white costume and acrobatic movements. The Khon tradition provides a sophisticated and detailed representation of this figure, reflecting the cultural integration of the Ramayana epic.

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164. (C) Statement I is true but Statement II is false.
The Japanese dance form Bugaku is traditionally performed to the accompaniment of Gagaku music, which is the classical music of the imperial court. The movements in Bugaku are characterized by their extreme precision, dignity, and symmetry, rather than being asymmetrical or chaotic. This ancient tradition reflects a formalized aesthetic that has been preserved for over a millennium, representing sacred ritual performance.

165. (C) Masked satirical folk dance style.
Kolam is a traditional masked folk dance from Sri Lanka that is characterized by its satirical and humorous portrayal of various characters. It is performed in village settings and uses brightly painted wooden masks to depict mythical beings and everyday people. This form serves as both entertainment and a medium for social commentary, distinguishing it from the more sacred Kandyan dances of Sri Lanka.

166. (B) It relies on 14th-century choreography.
Butoh is a Japanese avant-garde dance form that emerged in the late nineteen fifties and is known for embracing the grotesque, the absurd, and taboo aspects of humanity. It was born out of the post-World War II climate as a reaction against both Western influence and rigid traditional forms. Contrary to relying on fourteenth-century choreography, Butoh discovered new ways of moving that reflected modern traumas.

167. (D) Kabuki
A director analyzing the dynamic tension created by the "Aragoto" acting technique is studying Japanese Kabuki. This "rough style" of performance is characterized by bold, exaggerated movements, powerful vocalizations, and striking makeup, used to portray fierce warriors, heroes, or deities. It is one of the most iconic and energetic styles within the Kabuki repertoire, designed to demonstrate the actor's physical prowess.

168. (A) Lam Luang – Laos.
Lam Luang is a traditional musical folk theatre form from Laos, while Zat Pwe belongs to Myanmar and Gombhira to Bangladesh. Wayang Golek is a prominent puppet tradition from Indonesia. Correctly identifying these regional origins is crucial for understanding the diverse landscape of Asian performing arts. Each form reflects the unique cultural and historical context of its home nation within the wider continent.

169. (C) Performance in noisy outdoor teahouses/ markets.
The requirement for extreme vocal stamina and a wide dynamic range in Jingju was historically caused by performances taking place in noisy outdoor settings such as teahouses and marketplaces. Actors had to project their voices over the sounds of the audience and surrounding activities to be heard. This led to the development of specialized vocal techniques and a percussive musical style for Peking Opera.

170. (A) The traditional musical ensemble in Thailand.
The Pi Phat is the traditional musical ensemble of Thailand, primarily consisting of wind and percussive instruments such as xylophones, gongs, and the pi (oboe). It provides the essential accompaniment for classical dance-dramas like Khon and Lakhon, as well as shadow puppet theatre. The ensemble's rhythmic and melodic patterns are fundamental to the structure of Thai performance and its cultural rituals.

171. (D) A traveling priest encountering the Shite.
In Japanese Noh theatre, the Waki typically portrays a living person, such as a traveling priest or an official, who encounters the Shite. Unlike the Shite, who is often a supernatural being and wears a mask, the Waki performs unmasked. The role of the Waki is to provide a grounded perspective and ask questions that allow the main character to reveal their story and emotional state.

172. (B) Flexibility of the upper body and the wrists.
Pangalay is a traditional dance from the Sulu Archipelago in the Philippines that emphasizes the flexibility of the upper body, particularly the shoulders, elbows, and wrists. It is known for its slow, fluid movements and intricate hand gestures that mimic the flow of water or the motion of waves. This dance reflects the maritime heritage of the region and is celebrated for its highly controlled physical discipline.

173. (C) It uses shadow puppets on a lit screen.
The Chinese Lion Dance is a traditional performance that requires two dancers to operate

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137. (C) Chinese Jingju
An actor performing in Tuong, the Vietnamese classical opera, utilizes highly conventionalized gestures and symbolic makeup that share close stylistic and historical parallels with Chinese Jingju. Both forms emphasize role types, martial arts, and stylized movements to convey narrative and emotion. This connection reflects the long history of cultural exchange between Vietnam and China, which shaped classical theatrical conventions throughout East Asia.

138. (A) Mei Lanfang – Jingju
Tatsumi Hijikata was a foundational figure in the development of the Japanese avant-garde dance form Butoh, not Indonesian Wayang Kulit. Correct pairings include Mei Lanfang with Jingju, Zeami with Noh, and Chikamatsu Monzaemon with Bunraku and Kabuki. These individuals are celebrated for their significant contributions to the formalization of their respective traditions, whereas Wayang Kulit is an ancient Indonesian art form.

139. (D) Collaboration with Walter Spies.
The transition of Kecak from a sacred temple ritual to a popular secular performance in the nineteen thirties was significantly influenced by the collaboration between Balinese artists and the German painter Walter Spies. Together, they adapted the traditional "Sanghyang" trance ritual into a dramatic performance focused on the Ramayana epic. This adaptation created the iconic "monkey chant" format that is now world-famous.

140. (B) A musical theatre featuring spoken dialogue.
The Philippine Sarsuwela is a traditional musical theatre form that features a combination of singing, dancing, and spoken dialogue. It was adapted from the Spanish Zarzuela during the nineteenth century and became a medium for expressing Filipino social and political sentiments. Unlike shadow puppetry or non-verbal physical theatre, the Sarsuwela relies on its melodious songs and dramatic narratives to engage audiences.

141. (C) Kaduru wood (balsa-like wood)
Traditional masks for Sri Lankan Kolam dances are typically carved from Kaduru wood, which is a light, balsa-like wood obtained from the Nux vomica tree. This material is chosen because it is easy to carve into intricate details and is lightweight enough for dancers to wear for extended periods. The masks are then brightly painted to represent various characters.

142. (D) Kabuki
The Hanamichi is a defining architectural feature of the Kabuki theatre in Japan. This long, raised platform extends from the main stage through the audience, providing a dramatic runway for actors to make entrances and exits. It facilitates close interaction between the performers and the spectators, allowing for specialized movements and emotional close-ups. This unique stage element is essential for Kabuki.

143. (A) It involves skilled marionette manipulation.
Myanmar's Yoke thé involves skilled marionette manipulation and historically provided a way to portray royalty on stage when live actors were restricted. The Nat Kadaw is a traditional character within this form. However, unlike Japanese Bunraku puppets which require three people, each Yoke thé marionette is typically operated by a single puppeteer using an intricate system of strings for precise physical movements.

144. (A) Both Statement I and Statement II are true.
The Japanese concept of "Yugen" refers to a profound and mysterious sense of beauty that exists within the universe. Zeami Motokiyo, the foundational theorist of Noh theatre, considered Yugen to be the highest aesthetic ideal for performers. He believed that actors should strive to convey this subtle grace through their movements and expressions, creating a performance that suggests deeper spiritual meanings.

145. (B) Jing – Painted-face role in Chinese Opera
In traditional Chinese Opera, or Jingju, the Jing role refers specifically to the painted-face male characters. These roles are characterized by their powerful voices, exaggerated gestures, and intricate facial patterns that represent various traits such as courage or ferocity. Other roles include the Sheng (male), Dan (female), and Chou (clown). Correctly identifying these categories is essential for understanding the structured performance.

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199. (D) The Khmer royal court.
The preservation and classical codification of the Cambodian Royal Ballet are most heavily attributed to the patronage and support of the Khmer royal court. For centuries, the palace maintained troupes of dancers and musicians who performed for sacred rituals and state ceremonies. This royal protection allowed the intricate movements and traditions to be passed down through generations, ensuring the survival of this elegant art form as a vital national symbol.

200. (A) The drummer providing vocal support.
The term "Gosu" in traditional Korean arts refers to the drummer who provides vocal and rhythmic support for a Pansori singer. Using a shallow barrel drum called a buk, the gosu maintains the tempo and offers vocal interjections known as chuimsae to encourage the performer. This role is essential for the flow of the narrative, as the drummer acts as both a musical partner and a surrogate audience member within the structure.

201. (C) Bunraku
Japanese Bunraku puppet theatre relies on a highly specialized team of three puppeteers for each major figure: the Omozukai (lead), the Hidarizukai (left hand), and the Ashizukai (feet). These performers work in perfect synchronization to achieve lifelike movements, with the lead puppeteer often appearing unmasked while the assistants are clad in black. This collaborative technique is a defining feature of the tradition, requiring decades of training to master the coordination.

202. (A) Melodramatic acting and vocal singing.
The Nautanki theatre of Pakistan and North India is best characterized by its melodious singing and melodramatic acting styles. This operatic folk form uses everyday language to tell stories of heroism, romance, and mythology, making it highly accessible to the general public. Performed on open stages with vibrant music, it combines theatrical drama with popular songs, serving as a vital medium for entertainment and the preservation of local oral traditions.

203. (D) An indigenous ritual dance for harvest.
The Philippine Komedya is a traditional theatrical form introduced by the Spanish to promote Catholicism, featuring stylized sword fights known as batalla and depicting conflicts between Christians and Muslims. It is a colonial dramatic tradition rather than an indigenous ritual dance for harvest. Over centuries, it evolved into regional folk performances that remain a significant part of community festivals across the islands, reflecting a unique fusion of European and local expressions.

204. (C) Statement I is true but Statement II is false.
In Chinese Opera, the "Shui Xiu," or water sleeves, are long extensions of white silk attached to the cuffs of the performer's costume. Far from being purely decorative, the manipulation of these sleeves is a highly developed skill used to express a wide range of emotions and narrative actions. Different movements of the sleeves can signify everything from grief and anger to elegance and bashfulness, serving as an essential physical extension.

205. (C) Dizi – Bamboo flute used in Kunqu.
The Dizi is a traditional Chinese bamboo flute that provides the primary melodic accompaniment for Kunqu Opera. Its gentle and fluid sound is a defining characteristic of this classical theatrical form, reflecting the elegance and poetic nature of the performances. Other instruments like the Shamisen belong to Japan, the Gamelan to Indonesia, and the Pi Phat to Thailand. Identifying the Dizi's role is essential for understanding the unique auditory landscape of China.

206. (D) Lakhon utilizes massive, heavy leather shadow puppets to tell the story.
Lakhon is a major Thai classical dance-drama form that includes styles such as Lakhon Nai, performed for the court, and Lakhon Nok, performed for the public. Both rely on intricate hand gestures and graceful movements. However, Lakhon does not utilize massive leather shadow puppets; that technique is characteristic of Nang Yai, a different traditional Thai form. Lakhon is a live dance-drama where performers use their bodies and expressions to tell stories.

207. (A) Japanese Noh
A researcher analyzing the performative use of "Suriashi," which is the specialized sliding walking technique, is observing the tradition of Japanese Noh. By maintaining a low center

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155. (D) Kabuki – Mie
The Mie is a dramatic, stylized pose used in Japanese Kabuki theatre to emphasize a character's intense emotion or mark a narrative climax. This technique is a defining feature of the form's exaggerated aesthetic. Other terms like Dalang, Hanamichi, and Gamelan belong to different traditions such as Indonesian puppetry or specific stage architectures. Correctly pairing the Mie with Kabuki is essential.

156. (B) It relies on heavy metal percussive sets.
Chinese Kunqu is a classical opera form that is significantly older than Jingju and is known for its poetic language and refined, stylized dance. It typically features gentle melodies played on the dizi flute. Contrary to relying on heavy metal percussive sets, which are more characteristic of later and more energetic Peking Opera, Kunqu emphasizes elegance and softer musical accompaniment.

157. (C) The principal masked character of journeys.
An actor studying the "Shite" role in Japanese Noh theatre is training to perform the principal masked character who is the center of the play's narrative. The Shite often portrays a supernatural being, such as a ghost, deity, or demon, who appears to a traveler. This role requires mastery of the form's highly stylized movements and vocalizations to convey spiritual messages.

158. (D) Bachi (Japan) – The heavy wooden mask of Kabuki
In Japanese performing arts, the Bachi is a wooden plectrum used to play the Shamisen or a drumstick for percussion, rather than a heavy wooden mask. Correct pairs include the Kurogo, who are black-clad stage assistants in Kabuki, and the Lianpu makeup patterns in Chinese Opera. The Gunungan is the essential mountain-shaped puppet in Wayang. These terms are fundamental to their traditions.

159. (A) Efforts of master artists to pass on tradition.
The survival and resurgence of Sbek Thom in Cambodia after the devastation of the Khmer Rouge era is primarily a result of the dedicated efforts of surviving master artists. These individuals worked tirelessly to pass on their knowledge and skills to a new generation of performers. This transmission of ancient traditions has ensured that this unique shadow puppet form remains a vital part of Cambodia's heritage.

160. (B) An open-air circular stage for audiences.
The traditional Jatra performance space is best described as an open-air circular stage, known as an asar, which allows the audience to surround the performers. This setup facilitates a highly interactive and energetic experience, with the musical ensemble sitting near the stage. Unlike a proscenium arch or a liquid stage, the Jatra space is designed for accessibility in rural areas of Bengal.

161. (B) Buk (barrel drum)
Traditional Korean Pansori is famously accompanied by the Buk, which is a shallow barrel-shaped drum. The drummer, or gosu, provides the rhythmic foundation for the singer's narrative and offers vocal responses known as chuimsae. This specific pairing is essential for the emotional and rhythmic delivery of the epic stories. While other instruments exist in Korean music, the Buk is indispensable for Pansori.

162. (A) All-male masked troupes of the Reamker.
Lakhon Khol is a traditional Cambodian dance-drama that is historically performed by all-male masked troupes. The stories are based on the Reamker, the Khmer version of the Ramayana epic. The performers use highly stylized movements and wear intricate head masks to represent various characters, including gods, monkeys, and demons. This form is distinct from the Royal Ballet, which was traditionally performed by women.

163. (C) Kabuki
Many traditional Asian theatre forms like Noh, Khon, and Kolam utilize masks to represent characters. However, Kabuki actors do not wear masks. Instead, they use a sophisticated style of face painting known as Kumadori to accentuate their facial features and convey specific character traits and emotions. This allows the performers to use their natural expressions effectively while achieving a highly stylized and symbolic appearance.

146. (A) It is a traditional dance of the Spanish colonizers.
Singkil is an elegant royal dance of the Maranao people from the Lanao region of the Philippines, based on the epic legend Darangen. It is an indigenous pre-colonial tradition, not a dance of the Spanish colonizers. The performance depicts a princess navigating a forest during an earthquake, with dancers skillfully stepping between clashing bamboo poles. It represents the rich cultural heritage.

147. (C) Barong dance in Bali.
A researcher studying the use of trance, masks representing eternal good and evil, and rhythmic interlocking gamelan music should focus on the Barong dance in Bali, Indonesia. This ritual drama depicts the conflict between the Barong and the witch Rangda. The performance often involves dancers entering a trance state and is fundamentally supported by the local gamelan ensemble, making it an ideal subject.

148. (D) Sokari – Urban contemporary spoken poetry.
Sokari is a traditional Sri Lankan folk theatre form primarily associated with agricultural rituals and fertility, rather than urban contemporary spoken poetry. Other correct pairings include Ves, the most sacred Kandyan dance, Uddekki, which uses an hourglass drum, and Pantheru, which features a rhythmic ring. Sokari is performed in rural villages and uses humor and folk characters to ensure successful harvests.

149. (C) The spread of Christianity over other faiths.
The introduction of Komedya in the Philippines by the Spanish was historically intended to facilitate the spread of Christianity over other faiths. These plays often depicted the triumph of Christian warriors over "Moros" (Muslims) and the subsequent conversion of the non-believers. By using theatrical spectacle and dramatic conflict, the colonial authorities aimed to reinforce religious doctrines among the indigenous population.

150. (B) The corrupt aristocratic class being satirized.
In the context of Korean Talchum theatre, the "Yangban" refers to the corrupt aristocratic class that is being satirized by the performers. These characters are typically portrayed wearing exaggerated masks and are the targets of humor and mockery by commoners and other folk characters. Through these performances, the community historically expressed social criticism and challenged the authority of the ruling elite.

151. (D) Tinikling
Tinikling is the Filipino folk dance that mimics the agile movements of the tikling bird as it dodges bamboo traps set by farmers. The dance involves performers stepping in and out of two bamboo poles that are rhythmically tapped together. This requires exceptional timing and grace, making it one of the most recognizable and popular traditional dances in the Philippine archipelago.

152. (A) Vietnamese water puppetry
"Múa rối nước" is the native Vietnamese term for water puppetry, a unique performative art that originated in the Red River Delta. In this tradition, wooden puppets are manipulated by performers standing in waist-deep water behind a bamboo screen. The water surface acts as a stage, allowing for dynamic movements and special effects like splashing. It is a celebrated symbol of rural heritage.

153. (C) They are silent female performers on the stage.
In Indonesian Wayang Kulit, the Dalang is the central male figure who narrates the story, speaks character voices, and manipulates the leather shadow puppets. Far from being silent, the Dalang is the primary vocal and physical force of the performance. They also use a wooden mallet to signal the gamelan orchestra. The role requires mastery over literature, music, and complex puppetry techniques.

154. (A) Both Statement I and Statement II are true.
The Reamker is the Cambodian epic poem based on the Indian Ramayana, and it serves as the primary textual source for the classical dance-drama known as Lakhon Khol. This all-male masked performance portrays the heroic struggle between Rama and Ravana. The integration of this epic into Cambodian culture has shaped its traditional performing arts for centuries, reflecting a shared regional heritage.

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the lion costume, executing complex stances and acrobatics to bring the creature to life. It is believed to bring good luck and ward off evil. However, it does not use shadow puppets on a lit screen, which is a different tradition. The Lion Dance is a vibrant, physical performance.

174. (A) Both Statement I and Statement II are true.
The Japanese revolving stage, known as Mawari-butai, was invented for Kabuki theatre in the mid-eighteenth century. This innovative mechanism allowed for rapid and dramatic scene changes, enhancing the narrative flow and visual spectacle of the performances. Notably, this development predates the widespread adoption of revolving stages in Western theatre by over a century, highlighting the technical sophistication and creative ingenuity in traditional Japan.

175. (A) Wayang Kulit – Flat leather shadow puppets.
Wayang Kulit is the traditional shadow puppet theatre of Indonesia that utilizes flat puppets carved from leather, usually buffalo hide. These figures are manipulated behind a screen to project shadows. Other traditions like Wayang Golek use three-dimensional wooden rod puppets, and Bunraku features articulated wooden puppets operated by three people. Identifying the material and structure is essential for understanding these diverse Asian puppetry forms.

176. (B) It strictly revives 16th-century dance.
Pakistan's Ajoka Theatre is a contemporary group founded by Madeeha Gauhar that addresses urgent human rights and socio-political issues through its performances. It frequently integrates traditional folk forms and motifs to connect with a wider audience. Contrary to strictly reviving sixteenth-century dance, Ajoka uses theatrical innovation to challenge social norms and advocate for progress. The group has played a vital role in Pakistan's culture.

177. (B) Khon uses masks, whereas Jingju uses makeup.
While both Thai Khon and Chinese Jingju are highly stylized theatrical forms with distinct character types, a major difference is that Khon performers wear full head masks that conceal their faces, whereas Jingju actors use elaborate face painting. This means that Khon dancers must rely entirely on body language and gestures to convey emotion, while Jingju performers can also utilize facial expressions and vocal techniques.

178. (A) Kecak – China
Kecak is a traditional dance-drama that originated in Bali, Indonesia, and is famous for its rhythmic vocal chanting. It is not a tradition from China. Other correct pairings include Jatra from Bengal/Bangladesh, Kolam from Sri Lanka, and Likay from Thailand. Kecak remains a unique and powerful cultural expression that reflects the spiritual and artistic heritage of the Balinese people, distinguished by its vocal chorus.

179. (C) Demonstrate invulnerability during a trance.
The prominent use of the kris dagger in Balinese trance dances, such as the Barong and Rangda conflict, serves primarily to demonstrate the performer's invulnerability during a state of spiritual possession. Dancers in a trance may turn the weapons toward their own chests but remain unharmed, which is seen as a sign of divine protection. This dramatic element reinforces the spiritual significance and battle between good and evil.

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180. (B) Lianpu
The most appropriate term for the elaborate and colorful facial makeup used by the Jing, or painted-face characters, in Chinese Opera is Lianpu. This stylized makeup uses specific colors and patterns to represent different character traits and personalities, such as loyalty or cruelty. While Kumadori is a Japanese style and Kesho is a general term for makeup, Lianpu defines the symbolic face painting system in Chinese Opera.

181. (C) Kohomba Kankariya
The classical Sri Lankan dance form known as Kohomba Kankariya is historically traced back to an ancient exorcism ritual performed for King Panduvasdeva. This complex ceremony involves drumming, chanting, and dancing intended to appease deities and remove afflictions. It served as the foundational source for the Kandyan dance tradition, preserving the sacred rhythms and movements that continue to be central to the island's cultural identity.

128. (B) Singkil – Bamboo pole dance
Singkil is a traditional bamboo pole dance from the Philippines, specifically associated with the Maranao people. It is not a tradition from Myanmar. Correct Burmese forms include Zat Pwe, which is a dance-drama, and Yoke thé, which refers to string puppetry. The Hsaing Waing is the traditional musical ensemble that supports these performances. These distinctions identify the unique heritages in Southeast Asia.

129. (B) Moral edicts and bans by the Tokugawa shogunate.
The historical shift in Kabuki from female performers to young boys and eventually to adult men was the result of moral edicts and bans issued by the Tokugawa shogunate. These restrictions were intended to maintain public order and morality. This led to the development of the Onnagata role, where adult men specialized in portraying female characters, a convention that became an aesthetic.

130. (A) A Korean solo dance for spiritual release.
Salpuri is a traditional Korean solo dance originally performed by shamans for spiritual release and the cleansing of the soul. It is characterized by graceful, fluid movements, typically using a long white silk scarf to represent the expelling of sorrow or "Han". In modern times, it has evolved into a celebrated classical dance that emphasizes emotional expression and refined aesthetics, reflecting spiritual heritage.

131. (C) Kandyan Dance
The Gajaga Vannama, or Elephant Dance, is a prominent component of the Kandyan dance tradition in Sri Lanka. It involves dancers mimicking the majestic movements of the elephant through stylized gestures and rhythmic footwork. This performance is part of a larger repertoire of Vannams that describe various animals and historical themes. It highlights the connection between the natural world and the classical performing arts.

132. (D) The female roles.
In traditional Chinese theatre, the term "Dan" refers specifically to the female roles. These roles are further divided into subcategories such as the Qingyi (virtuous woman) and the Huadan (vivacious young woman). Historically, these roles were often played by male actors, but in modern times, they are predominantly performed by women. Mastery of the Dan role requires specialized vocal techniques.

133. (C) They command armies in wooden shoes.
The Chou is the comedy or clown role in Chinese Jingju, identifiable by a small patch of white makeup around the nose and eyes. They are permitted to improvise and provide social commentary during the performance. However, they do not typically command armies in wooden shoes; such military roles are reserved for the Sheng or Jing characters, while the Chou focuses on humor.

134. (C) Statement I is true but Statement II is false.
In Thai classical theatre, Lakhon is generally considered more fluid and less rigidly stylized than the masked Khon. Lakhon performers use facial expressions and graceful movements to tell stories, which are historically drawn from Thai literature and Buddhist Jataka tales rather than modern Western literature. This form allows for a wider range of emotional expression and narrative themes in Thailand.

135. (D) Jatra – West Bengal and Bangladesh
Jatra is a traditional folk-theatre form native to the Bengal region, which includes West Bengal in India and the nation of Bangladesh. It is known for its vibrant musicality and large-scale outdoor performances. While other forms like Komedya belong to the Philippines and Wayang Kulit to Indonesia, the cultural association of Jatra with the Bengal area is a defining characteristic of this tradition.

136. (A) Classical theatre enjoys massive state funding.
Traditional Pakistani performing arts include Bhand Pather, which uses wit and satire, and Nautanki, an operatic form in the Punjab region. These folk traditions are predominantly passed down via oral means within specific communities. Contrary to receiving massive state funding, classical and folk theatre in Pakistan often relies on grassroots efforts and private patronage. Despite these challenges, these forms remain vital expressions.

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are deeply rooted in the spiritual life of the community, serving as a medium for storytelling, instruction, and ritual, reflecting Indonesian heritage.

191. (A) Salpuri
Salpuri is a traditional Korean dance categorized as a "dance of the sorceress" or a shamanic dance. It was originally performed by shamans to expel evil spirits and achieve spiritual cleansing for the community. The dance is characterized by its fluid, emotional movements and the use of a long white silk scarf. Over time, it has become a respected classical art form that expresses the profound aesthetic of internalized sorrow.

192. (B) Male actors specializing in female roles.
In traditional Japanese Kabuki, the term "Onnagata" refers specifically to male actors who specialize in portraying female roles. This convention arose after women were banned from the stage in the seventeenth century. Onnagata performers undergo rigorous training to master stylized movements, vocal techniques, and gestures that represent an idealized form of femininity. This specialization became a central feature of Kabuki, contributing to its unique aesthetic and technical virtuosity.

193. (B) Unmasked women in monkey roles.
Traditional Thai Khon is a masked dance-drama accompanied by a Piphat orchestra and narrated by offstage singers. It historically utilized all-male troupes, where even female roles were played by men wearing intricate head masks. The use of unmasked women in monkey roles is not a standard component of the classical tradition, as the form emphasizes the use of full masks to represent the characters from the Ramakien epic.

194. (A) Both Statement I and Statement II are true.
The "Ves" dance is the most sacred and popular form within the Sri Lankan Kandyan dance tradition. Dancers must undergo years of rigorous training before they earn the right to wear the elaborate Ves costume, which includes a spectacular silver headdress. The performance is deeply rooted in ancient rituals and is celebrated for its rhythmic complexity and athletic grace. It remains a powerful symbol of Sri Lankan cultural identity.

195. (C) Spiritual release of 'Han'.
Salpuri is a traditional Korean dance that focuses on the spiritual release of "Han," which is a profound sense of internalized sorrow and longing. Through graceful and fluid movements, the dancer seeks to transform this negative energy into a state of peace and beauty. This theme of emotional catharsis is a central aesthetic of Korean performance, distinguishing it from the comic focus of Kyogen or ritualized symmetry of court dances.

196. (D) It is performed solely for tourism use.
The Indonesian Barong is a protective spirit creature that represents good in the struggle against evil. The Barong dance is a sacred ritual performance that depicts this battle and is fundamentally supported by a gamelan orchestra. Contrary to being performed solely for tourism, it remains a vital part of Balinese religious life. While it is popular with visitors, its primary function is to maintain spiritual balance and protect the community.

197. (C) Mastering vocals, puppets, and music.
To successfully perform the role of a Dalang in Indonesian shadow puppetry, a practitioner must master a diverse range of competencies. This includes the ability to manipulate multiple puppets with precision, provide distinct voices for every character, and lead the gamelan orchestra through rhythmic signals. Additionally, the Dalang must have extensive knowledge of traditional literature and philosophy to narrate complex stories, making the role a pinnacle of artistic mastery.

198. (B) Proscenium – Wayang
In traditional Indonesian shadow puppetry, Wayang performances occur in semi-open spaces with a screen and a light source, rather than on a Western-style proscenium stage. Other correct pairings include the Hanamichi in Kabuki, the Hashigakari in Noh, and the Thủy đình (water pavilion) used for Vietnamese water puppetry. These venues are architecturally designed to accommodate the unique requirements of each respective traditional Asian theatre form, reflecting their historical development.

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182. (B) Laos
Fon Lam Vong is widely recognized as the national dance of Laos and is a popular feature at social gatherings and festivals. It is a graceful and inclusive communal dance where participants move in circles, using fluid hand gestures to express themes of beauty and friendship. Unlike more rigid court dances, it encourages participation from everyone, reflecting the hospitable and community-oriented nature of Laotian culture.

183. (D) Bugaku
Traditional Asian theatre forms like Jingju, Tuong, and Khon frequently incorporate martial arts and acrobatic combat into their performances. However, Bugaku, the classical dance of the Japanese Imperial Court, is characterized by its extreme slowness, dignity, and ritualized precision rather than energetic combat. The movements in Bugaku are intended to convey spiritual harmony and poise, reflecting its origins as a sacred courtly art rather than dramatic portrayal.

184. (C) Statement I is true but Statement II is false.
In Thai Likay theatre, actors wear elaborate and glittering costumes that often blend traditional Thai elements with modern, flamboyant styles. While the performances follow a general narrative, they do not rely on a rigid, unchanging script. Instead, Likay is famous for the actors' ability to improvise dialogue and incorporate topical humor. This flexibility is a key reason for its enduring popularity across various regions of Thailand.

185. (C) Reamker – Cambodia
The Reamker is the Cambodian version of the Indian Ramayana epic, and it serves as a central narrative source for various traditional performing arts in the country, including classical dance and shadow puppetry. While the Ramakien is the Thai version and the Darangen is a Philippine epic, the Reamker is specifically associated with Cambodia. This epic has profoundly influenced the moral and artistic landscape of the nation.

186. (A) It was for royalty and forbidden to commoners.
Chèo is a traditional folk theatre form from Vietnam that focuses on the struggles and lives of ordinary people, often using satire and social critique. It was historically performed in village communal houses for commoners rather than being a restricted royal art. The performance features the "hề" character, a clown who provides humorous commentary on the action. This tradition reflects the values and resilience of the Vietnamese peasantry.

187. (D) The puppet shadows are projected sharply.
A lighting designer for a traditional Wayang Kulit performance must position the light source, known as the blencong, in a specific way to ensure that the puppet shadows are projected sharply onto the screen. Traditionally an oil lamp, this light is essential for creating the visual effect that defines the shadow theatre. The precise placement allows for clear silhouettes, which the audience views from the other side.

188. (B) Geta – A melodic wind instrument in Noh.
In the context of Japanese theatre, Geta are traditional wooden clogs used by actors to create rhythmic sounds on stage, rather than a melodic wind instrument. Correct pairings include the Shamisen for string accompaniment, the Kendang as a rhythmic drum in Indonesia, and the Bangu drum for leading the tempo in Chinese Opera. These specific instruments and props are integral to the unique physical experiences of each tradition.

189. (B) The American colonial education system.
The structural shift in Philippine theatre toward English-language plays and modern Western dramaturgy during the twentieth century was a direct effect of the American colonial education system. By introducing the English language and Western literary traditions through public schools, the colonial administration fundamentally changed the cultural landscape. This led to the emergence of a new generation of Filipino playwrights who integrated modern techniques with local themes.

190. (D) Puppet or shadow.
The most appropriate translation of the Indonesian term "Wayang" is "puppet" or "shadow," derived from the root word for spirit or shadow. This term encompasses various forms of traditional theatre, including Wayang Kulit (leather shadow puppets) and Wayang Golek (wooden rod puppets). These performances

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of gravity and keeping the soles of their feet in contact with the smooth wooden stage, performers achieve a sense of otherworldly grace and controlled power. This technique is fundamental to the form's aesthetic of slowness and is essential for conveying deep emotional and spiritual themes.

208. (B) Wayang Golek – Flat leather cutouts.
Wayang Golek is a traditional puppet form from West Java, Indonesia, that utilizes three-dimensional wooden rod puppets rather than flat leather cutouts. The flat leather puppets are characteristic of Wayang Kulit. Other correct pairings include the subtle wooden masks of Noh, the intricate papier-mâché masks of Khon, and the articulated wooden puppets of Bunraku. Identifying the specific materials and structures of these puppets is crucial for accurately distinguishing between these diverse theatrical traditions.

209. (B) Likay's use of everyday language/humor.
The rapid popularization of Likay in rural Thailand over the more formal Khon was primarily caused by its use of everyday language and topical humor. Unlike Khon, which is a highly stylized court art based on the Ramakien epic, Likay is a flexible folk form that incorporates improvised dialogue and catchy music. This accessibility and the ability to address contemporary social issues made it a favorite among the general public, allowing it to thrive.

210. (A) A Korean fan dance creating formations.
The Buchaechum is a popular neoclassical Korean fan dance performed by groups of female dancers wearing traditional hanbok. The performance is characterized by highly synchronized movements using large fans painted with pink peony blossoms. Dancers create elaborate visual formations, such as flowers and waves, emphasizing grace and collective beauty. Developed in the mid-twentieth century, it has become a globally recognized symbol of Korean culture, blending traditional dance elements with modern aesthetics.

211. (C) Kecak
In the Balinese performance form known as Kecak, the performers sit in concentric circles and create a rhythmic vocal accompaniment by chanting "chak-a-chak-a-chak." This "monkey chant" replaces the traditional gamelan orchestra and provides the soundscape for a drama depicting scenes from the Ramayana epic. The performers use their voices and bodies to create complex percussive patterns, serving as both the musicians and the various characters in the story, making it unique.

212. (D) Cambodia
Sbek Thom is a traditional large shadow puppet theatre that is a celebrated cultural heritage of Cambodia. It utilizes intricate leather puppets that are not articulated, meaning they do not have moving parts. Performers hold the puppets in front of a screen lit by fire, combining storytelling with dance and music. Historically based on the Reamker epic, Sbek Thom is a sacred art form that was nearly lost during the late twentieth century.

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213. (C) It is performed on a frozen rink.
The Kohomba Kankariya is a complex, all-night ritual in Sri Lanka performed by specialized practitioners known as Yakdessas. It involves traditional drumming and dancing intended to invoke blessings and appease deities. Contrary to being performed on a frozen rink, it takes place in specially constructed ritual spaces within villages. This ceremony is the historical foundation of the Kandyan dance tradition, preserving ancient spiritual practices and performance techniques that have defined the cultural identity.

214. (A) Both Statement I and Statement II are true.
In Japanese Bunraku puppet theatre, the chief puppeteer (Omozukai) is often visible to the audience and performs unmasked. In contrast, the two assistant puppeteers are typically dressed completely in black, a costume known as Kurogo, and wear hoods to signify their "invisibility" within the performance. This convention allows the audience to focus on the intricate movements of the puppets while the assistants provide the necessary support for the complex manipulation.

215. (D) Singkil – The epic Darangen
Singkil is a majestic traditional dance of the Maranao people in the Philippines, based on the epic legend Darangen. It depicts a princess gracefully navigating a forest during an earthquake, stepping in and out of clashing

231. (D) Stylized movements with hand gestures.
The Cambodian Apsara dance is characterized by its highly stylized movements and elegant hand gestures, reflecting the poise and beauty of celestial beings depicted in ancient temple carvings. The performers move with extreme control and grace, often featuring hyperextended finger joints and slow, deliberate steps. Contrary to aggressive or chaotic styles, this classical form emphasizes tranquility and spiritual significance, serving as a sacred medium to communicate with the divine and ensure prosperity.

232. (A) Performers and audience join a dance.
Traditional Korean Talchum performances typically culminate in a final section where the performers and the audience join together in a collective dance. This interactive ending symbolizes communal harmony and the shared release of social tensions addressed during the play. By inviting the spectators to participate, the performance bridges the gap between the actors and the community, reinforcing the role of mask dance drama as a vibrant and inclusive social ritual that fosters unity.

233. (C) Jatra
Many Asian performance forms like Bugaku, Khon, and Royal Cambodian Ballet originated as court or royal entertainments, supported by elite patronage. In contrast, Jatra is a popular folk theatre form that emerged from the grassroots of the Bengal region. It was designed for the masses, featuring vibrant music and outdoor stages in village settings. This distinction highlights the different social foundations of theatrical traditions, where some serve as sacred rituals while others provide popular entertainment.

234. (A) Both Statement I and Statement II are true.
The Hsaing Waing is a traditional musical ensemble from Myanmar characterized by a circular wooden frame that holds a series of tuned drums. This unique ensemble provides the essential accompaniment for various performative arts, including Zat Pwe and Yoke thé puppet theatre. Its complex rhythmic and melodic patterns are fundamental to the structure of Burmese performance, reflecting a sophisticated musical heritage that integrates percussion and wind instruments to create a vibrant soundscape for storytelling.

235. (D) Tayu – The chanter in Bunraku.
In Japanese Bunraku puppet theatre, the Tayu is the designated narrator and chanter who provides all character voices and describes the narrative action. This role is essential for the emotional delivery of the story, as the Tayu must convey a wide range of feelings while the puppeteers move the articulated figures. Other terms like Dalang, Shite, and Gosu belong to different traditions such as Indonesian puppetry or Korean drumming, highlighting the distinct roles within each tradition.

236. (B) They are performed without singing.
The Sri Lankan Vannams are a part of the Kandyan dance tradition, with each piece inspired by nature, animals, or historical events. They follow a specific structure that integrates vocal recitations and synchronized movements. Contrary to being performed without singing, the vocal element is essential as it describes the subject being portrayed by the dancer. This combination of song and dance allows for a detailed and expressive representation of themes, reflecting the rich cultural heritage.

237. (C) Conventionalized abstraction in opera.
In Jingju, or Peking Opera, an actor's use of symbolic props, such as an oar to represent rowing, demonstrates the principle of conventionalized abstraction. This aesthetic relies on the audience's imagination and the performer's mastery of a specialized physical vocabulary rather than realistic staging. This approach allows for a highly fluid and expressive narrative style where simple objects can represent complex environments, emphasizing the virtuosity of the performer's skill and the symbolic depth of traditional Chinese theatre.

238. (D) Waki – Central masked spirit in Noh.
In Japanese Noh theatre, the Waki is a supporting character who typically portrays a living person, such as a traveling priest, rather than a central masked spirit. The central masked spirit is the Shite. Other correct pairings include the Jing, a bold character in Chinese Opera, the Onnagata, a male actor specializing in female roles in Kabuki, and the Chou, who is the clown character. Understanding these specific role types is essential for accurately analyzing traditional Asian drama.

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223. (A) Modern space exploration
Common themes in traditional Korean Pansori performances include filial piety, loyalty, love, and the satire of the corrupt nobility, reflecting the values and social realities of the Joseon period. These epic stories provide deep insights into the cultural and emotional landscape of historical Korea. Modern space exploration is not a theme of this classical genre, which is rooted in folk legends and oral traditions passed down through generations, maintaining its status as a vital heritage.

224. (A) Both Statement I and Statement II are true.
In Japanese Kabuki, the "Aragoto" style is a rough and exaggerated acting technique used to portray fierce warriors or deities, characterized by bold movements and striking makeup. In contrast, the "Wagoto" style is a soft and refined technique used for romantic or gentle male characters, emphasizing grace and subtle emotion. These two distinct styles represent the diverse range of characterizations within the Kabuki repertoire, allowing for both intense drama and sophisticated romantic narratives.

225. (B) Yoke thé – Myanmar string puppetry.
Yoke thé is the traditional string puppetry of Myanmar, featuring marionettes manipulated by skilled performers. Other pairings like Wayang Golek with Vietnamese water puppetry or Sbek Thom with Chinese shadow puppetry are incorrect, as these forms belong to Indonesia and Cambodia, respectively. Identifying Yoke thé as a Burmese tradition is essential for recognizing the unique cultural contributions of Myanmar to the landscape of Asian puppetry, which includes a diverse array of shadow and rod forms.

226. (A) It relies strictly on classical Sanskrit dialogue.
The Philippine Sarsuwela is a popular musical melodrama introduced by the Spanish and subsequently indigenized by Filipino playwrights and composers. It often features themes of national identity and resistance, using local languages and music. It does not rely on classical Sanskrit dialogue, which is a characteristic of ancient Indian drama. Instead, the Sarsuwela utilizes spoken dialogue in vernacular languages combined with melodious songs, making it a beloved and accessible form of theatre for the people.

227. (C) The rhythmic structure of performance.
A director utilizing the "Jo-Ha-Kyu" concept is applying a fundamental principle that governs the rhythmic structure of a performance, particularly in Japanese Noh theatre. This concept dictates a progression from a slow beginning (Jo) to a developmental breaking of tempo (Ha) and finally to a rapid, energetic conclusion (Kyu). It serves as a universal aesthetic guide in many traditional Japanese arts, ensuring that the timing and pacing of the work create a balanced experience.

228. (D) Bhand Pather – Japan
Bhand Pather is a traditional folk theatre form native to the Kashmir region of India and Pakistan, rather than Japan. Correct pairings include Kandyan Dance from Sri Lanka, Salpuri from Korea, and Gombhira from Bangladesh. Japanese traditional arts are defined by forms such as Noh, Kabuki, and Bunraku. Identifying the correct regional origin of these performing arts is crucial for understanding the diverse cultural heritages and historical developments of theatrical traditions across various Asian nations.

229. (C) Adapting to aquatic environments.
The historical development of Water Puppetry in Vietnam was a direct effect of farmers adapting their traditional performances to the aquatic environments of the Red River Delta. During seasonal floods, villagers would use the inundated rice paddies as a stage, using the water surface to hide the poles and mechanisms used to move the wooden puppets. This creative adaptation to geographical challenges resulted in a unique and celebrated theatrical form that remains a symbol of rural culture.

230. (B) Kagami-ita
The Kagami-ita is the term for the painted wooden backdrop used in traditional Japanese Noh theatre, which invariably depicts a single, ancient pine tree. This minimal setting is symbolic and serves to establish a sacred and timeless atmosphere for the performance. The pine tree represents longevity and the presence of the divine, providing a consistent visual foundation for the various spiritual and historical narratives presented on the stage, reflecting deep roots in Shinto and Zen aesthetics.

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not static but are shaped by long-term cultural and historical changes within each country. Understanding this evolutionary process is vital for scholars who wish to achieve a thorough overview of popular theatre and dance forms.

264. (D) Regional boundaries and intersections
Exploring the relationship between history and presentation techniques allows researchers to define regional boundaries and intersections within South-East Asian arts. This systematic study helps identify commonalities and differences between the theatrical traditions of various nations. By delineating these boundaries, scholars can provide a more structured and nuanced overview of how popular theatre and dance forms function regionally.

265. (A) The focused utilization of presentation techniques
Presentation techniques are identified as essential mechanisms for preserving the history of popular theatre and dance forms. These techniques act as tools that carry historical information through time, ensuring that cultural heritage remains accessible to modern audiences. A focused study of these methods is necessary to validate the connection between a nation's history and its performing arts.

266. (B) Cambodia, Myanmar, the Philippines, and Laos
The academic framework utilizes a case study approach to examine a specific subset of South-East Asian nations, including Cambodia, Myanmar, the Philippines, and Laos. These countries are analyzed to provide a robust overview of performance practices. By focusing on these specific locations, researchers can highlight the intricate relationship between regional history and the presentation techniques of native forms.

267. (B) The specific presentation techniques observed
The history of Cambodia, Myanmar, the Philippines, and Laos directly dictates the specific presentation techniques found in their popular theatre. This historical influence ensures that performance methods are not arbitrary but are grounded in the complex narratives of each nation. Analyzing this relationship is crucial for formulating a complete overview of the distinct performing arts within South-East Asia.

268. (A) As profound indicators of their complex history
In these South-East Asian countries, presentation techniques function as profound indicators of the region's complex history. They serve as visual and performative evidence of the cultural and historical developments that have shaped the nation. Scholars emphasize that these techniques are indispensable for understanding the underlying narratives that define popular theatre and dance forms within the regional context.

269. (C) The history and presentation techniques of native forms
Scholarly investigations prioritize the history and presentation techniques of native theatre and dance forms within the region. This prioritization ensures that the research focuses on the foundational elements that make these performance styles unique. By examining these indigenous practices, researchers can build a robust overview that acknowledges the significance of historical context and technical execution in performing arts.

270. (D) The intricate relationship between history and techniques
Providing an overview of these South-East Asian nations highlights the intricate relationship between regional history and performance-based presentation techniques. This connection is vital for understanding how theatre and dance forms serve as cultural records. Analyzing this relationship remains essential for scholars who seek to provide a comprehensive and accurate account of the performing arts in these distinct countries.

271. (C) To provide a regional overview
The primary purpose of this comparative academic scenario is to develop a consolidated regional overview of dance and theatre forms. By looking at both East and South Asian countries, researchers can illuminate the distinct trajectories of various performance traditions. This comparative approach helps scholars appreciate the diversity and underlying history that define the popular performing arts across regions.

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239. (A) Political directives to promote revolutionary heroes.
The shift in Chinese theatre to "Yangbanxi," or Model Operas, during the Cultural Revolution was caused by political directives aimed at promoting revolutionary heroes and proletarian ideology. These state-sanctioned works replaced traditional themes with stories of socialist struggle, combining elements of Peking Opera with Western orchestral music and ballet. This transformation was a deliberate effort to use the performing arts as a tool for mass mobilization and cultural reform, reflecting the era's focus on ideological control.

240. (B) A Balinese drama using rhythmic vocal chants instead of gamelan music.
Kecak is a unique Balinese dance-drama characterized by its lack of traditional gamelan music, relying instead on a large human chorus to create rhythmic vocal chants. Often called the "monkey chant," this choral soundscape supports a narrative based on the Ramayana epic. Performers sit in concentric circles and move in synchronization with the chants, creating a powerful experience. It serves as a celebrated cultural symbol of Bali, blending ancient trance rituals with dramatic storytelling for audiences.

241. (B) Kabuki
The "Mie" is a highly stylized and dramatic pose struck by actors in Japanese Kabuki theatre to mark a moment of intense emotion or a narrative climax. During this technique, the actor becomes momentarily motionless, often crossing one or both eyes to draw the audience's attention. This visual device effectively highlights the character's internal state and is a defining feature of the exaggerated aesthetic and powerful physical expression that characterize the traditional Kabuki performance style.

242. (A) The Kashmir region (India/Pakistan).
Bhand Pather is a traditional folk theatre form that is deeply rooted in the culture of the Kashmir region, found in both India and Pakistan. It is characterized by its use of satire, music, and dance to address social and political issues through humorous narratives. Performed by troupes in village settings, it serves as a vital medium for community expression and the preservation of local oral traditions, reflecting the unique cultural identity and historical resilience of the Kashmiri people.

243. (C) Gendèr
While the Shamisen, Jinghu, and Yueqin are traditional string instruments used to accompany Asian theatre, the Gendèr is a percussive metallophone that is a central part of the Indonesian Gamelan orchestra. It consists of tuned metal bars suspended over resonators and is played with mallets. While it provides melodic elements, its physical structure and method of play categorize it as a percussion instrument rather than a stringed one, distinguishing it from bowed or plucked instruments.

244. (C) Statement I is true but Statement II is false.
The Indonesian "Gunungan," also known as Kayon, is a mountain-shaped shadow puppet that signals the beginning, transitions, and conclusion of a Wayang Kulit performance. Beyond its structural role, it is frequently used to represent various physical elements such as trees, fire, wind, or water during the play. This versatile puppet is central to the visual storytelling, reflecting the symbolic and philosophical depth of the Javanese shadow theatre tradition as it depicts the forces of the universe.

245. (C) Jatra – West Bengal and Bangladesh
Jatra is a popular traditional folk-theatre form native to the Bengal region, including both West Bengal in India and the nation of Bangladesh. It is celebrated for its vibrant musicality and large-scale outdoor performances. Other pairings, such as Pansori with Cambodia or Khon with Japan, are historically and geographically incorrect. The enduring popularity of Jatra reflects its deep connection to the local language and culture, serving as a vital medium for social and religious storytelling.

246. (B) It features a realistic city backdrop.
The traditional Japanese Noh stage is characterized by its roof with four pillars, a bridgeway for entrances known as the Hashigakari, and the use of clay jars beneath the floor to enhance acoustics. It does not feature a realistic city backdrop; instead, it utilizes a minimal setting with a single painted pine tree. This simplicity is a hallmark of the Noh aesthetic, focusing the audience's attention on the stylized

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bamboo poles. This dance reflects a rich blend of indigenous and Islamic cultural influences and is celebrated for its elegance and rhythmic precision. Other pairings, such as Wayang Kulit with the Three Kingdoms, are historically and geographically incorrect.

216. (A) It is traditionally a highly intimate, whispered performance style for small rooms.
The Bangladeshi Jatra is a popular folk-theatre form known for its loud, highly amplified acting and vibrant musicality, typically performed on large open-air stages. Contrary to being an intimate or whispered performance style, Jatra is designed for massive audiences in rural and urban settings. The name translates roughly to "journey," and the performances often feature a mix of historical, mythological, and social themes, accompanied by a lively ensemble that includes the harmonium and dholak.

217. (C) A virtuous and elegant female role.
In the study of Dan roles in Peking Opera, the Qingyi subcategory specifically represents a virtuous and elegant female character. These characters are typically young or middle-aged women who embody traditional Confucian values such as loyalty and chastity. The performance requires a sophisticated vocal technique and graceful, refined movements. Identifying the Qingyi is essential for understanding the moral and aesthetic hierarchy within the Chinese operatic tradition, where each role type represents social traits.

218. (A) Kathakali – Shamisen
Kathakali is a classical dance-drama from Kerala, India, and is traditionally accompanied by indigenous percussive and vocal music rather than the Japanese Shamisen. Other correct pairings include the Piphat ensemble with Thai Khon, the Hayashi ensemble with Japanese Noh, and the Gamelan with Indonesian Wayang. These specific musical traditions are fundamental to the cultural identity and rhythmic structure of their respective performing arts, reflecting the unique heritages found across different regions of Asia.

219. (D) The difficulty of mastering complex skills and the allure of modern entertainment.
The decline in the number of traditional Dalang practitioners in recent decades is largely attributed to the immense difficulty of mastering the complex skills required and the growing allure of modern entertainment. Becoming a Dalang involves years of training in puppetry, music, literature, and philosophy. As contemporary society shifts toward digital and globalized media, fewer young people are pursuing this demanding path, posing a significant challenge to the preservation of this ancient and highly respected tradition.

220. (B) Kyogen
The most appropriate term for the Japanese comedic theatre that originated as an interlude between serious Noh plays is Kyogen. Developed during the fourteenth century, Kyogen provides a humorous contrast to the often tragic and supernatural themes of Noh by focusing on everyday human foibles and social satire. Performed with unmasked actors and spoken dialogue, it remains a vital part of the traditional theatrical landscape, representing a significant contribution to the development of Japanese comedy.

221. (C) Buk (barrel drum)
Traditional Korean Pansori is famously accompanied by a single instrument, the Buk, which is a shallow barrel-shaped drum. The drummer, or gosu, provides the rhythmic foundation and emotional support for the singer through the use of vocal interjections known as chuimsae. While other East Asian traditions like Noh or Jingju utilize larger ensembles, the simple yet powerful pairing of the vocalist and the Buk is the defining musical characteristic of the classical Pansori storytelling tradition.

222. (D) Facial makeup patterns in Opera.
The term "Lianpu" refers specifically to the stylized facial makeup patterns used in Chinese Opera, particularly Jingju. These intricate designs use specific colors to symbolize the personality and moral status of a character; for instance, red often represents loyalty while white signifies deceit. This visual system allows the audience to immediately identify character types and their roles within the narrative, serving as a fundamental and highly symbolic component of the aesthetic identity of traditional Chinese theatre.

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can better understand how specific theatrical expressions serve as vehicles for conveying the complex historical narratives inherent in regional performance forms.

255. (C) Chronological history and techniques
Studying popular performance traditions requires a balanced examination of both the chronological history and the specific presentation techniques used by artists. This dual focus ensures a comprehensive understanding of how performance styles evolve over time. By integrating historical data with technical analysis, researchers can construct a robust overview of the dance and theatre forms characteristic of East Asia.

256. (B) South Asian countries
The targeted academic project is designed to provide an extensive overview of performance traditions specifically within the South Asian region. This scholarly effort prioritizes documenting the unique cultural narratives and artistic practices found in this geographical area. By focusing on South Asian countries, researchers can evaluate how distinct presentation techniques and regional histories shape the local performing arts.

257. (D) Bangladesh, Pakistan, and Sri Lanka
In this South Asian academic scenario, the specific nations under investigation are Bangladesh, Pakistan, and Sri Lanka. These countries are chosen to illustrate how regional history systematically influences performance traditions. Documenting the theatre and dance forms within these three nations allows scholars to understand the foundational elements that contribute to a comprehensive overview of the region's arts.

258. (A) Unique presentation techniques
The presentation techniques found in South Asian theatre and dance function as living repositories of regional history. These methods are not merely aesthetic choices but are essential for preserving and communicating the historical narratives of the region. By analyzing these unique techniques, researchers gain insight into how cultural identity and historical events are maintained within contemporary performance practices.

259. (C) History and presentation techniques
Scholars recognize that both history and presentation techniques are foundational elements required to understand South Asian cultural narratives. These two components work together to provide a structural framework for analyzing popular theatre and dance. Investigating this intersection allows researchers to evaluate how regional performance traditions maintain their integrity while serving as critical reflections of a nation's heritage.

260. (A) Interconnectedness of history and techniques
A comprehensive overview of regional performance forms requires focusing on the deep interconnectedness between history and presentation techniques. This relationship ensures that the study of South Asian dance and theatre accounts for how past events inform current artistic methods. Recognizing this link is essential for researchers aiming to provide an accurate and detailed account of performing arts.

261. (D) Indonesia, Thailand, and Vietnam
The institutional review specifically targets the performance traditions of Indonesia, Thailand, and Vietnam to construct an overview of South-East Asian arts. These nations represent a critical area of study for understanding how regional history informs contemporary theatre and dance. Analyzing these specific countries helps researchers delineate the diverse cultural landscapes and presentation techniques found throughout South-East Asia.

262. (B) The history and presentation techniques of popular forms
The academic evaluation focuses on the history and presentation techniques of various popular performance forms. This approach centers on how these elements define the cultural landscapes of South-East Asian nations. By examining these core components, scholars can better understand the evolution of theatrical arts and how specific methodologies are used to preserve and express regional historical narratives.

263. (C) Through extensive periods of regional history
Performance techniques in South-East Asian nations evolve through extensive periods of history, reflecting a gradual and meaningful development process. These techniques are

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validation underscores the importance of examining both elements together to achieve a thorough understanding of popular forms. Researchers conclude that history and technique are inseparable components that define the character of regional dance and theatre.

281. (A) The systematic study of presentation techniques
The systematic study of presentation techniques constitutes a core element in the overview of South Asian performing arts. Researchers prioritize these techniques because they provide crucial data regarding cultural expressions and performance methodologies. This focused approach allows scholars to understand how history fundamentally shapes the way theatre and dance are presented in countries like Bangladesh, Pakistan, and Sri Lanka.

282. (B) Bangladesh, Pakistan, and Sri Lanka
In this academic scenario, Bangladesh, Pakistan, and Sri Lanka are investigated using a case approach to explore their performance arts. These specific South Asian nations are chosen to demonstrate how unique histories inform presentation techniques. The resulting overview provides a detailed map of how regional theatre and dance forms have evolved through a rigorous evaluation of their historical contexts.

283. (B) The unique history of these specific nations
The presentation techniques found in South Asian performing arts are fundamentally shaped by the unique history of each nation. This historical grounding ensures that popular theatre and dance forms are designed to reflect the complex narratives of the region. Scholars argue that an accurate overview of these forms necessitates understanding how this history continuously informs and dictates performance methodologies.

284. (A) The evolution of performance methodologies in the region
Analyzing history and presentation techniques enables researchers to map the evolution of performance methodologies within South Asian nations. This mapping process helps scholars track how theatrical and dance styles have changed over time in response to historical developments. By understanding this evolution, academia gains essential insights into the structural integrity and cultural significance of South Asian performing arts.

285. (C) History informing presentation techniques
An accurate overview of South Asian performing arts necessitates a rigorous evaluation of how history informs presentation techniques. This requirement ensures that the study of dance and theatre forms is grounded in the reality of regional cultural evolution. By focusing on this relationship, scholars can ensure that their findings reflect the complex ways that past events continue to shape art.

286. (D) Investigating the relationship between history and presentation techniques
Investigating the relationship between history and presentation techniques is fundamental for creating a thorough overview of East Asian performance. This approach ensures that the study accounts for the structural parameters established by a nation's past. By analyzing this intricate connection, researchers can better understand the diverse popular theatre and dance forms that define the cultural heritage of these regions.

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287. (C) China, Japan, and Korea
China, Japan, and Korea serve as the central subjects in this academic scenario focusing on East Asian performance arts. These countries are examined to understand how their overarching history establishes the parameters for specific presentation techniques. This study provides a comprehensive look at how popular theatre and dance forms are preserved and demonstrated through structured artistic practices.

288. (B) They are rigorously preserved throughout their history
Presentation techniques indigenous to East Asian countries are rigorously preserved throughout their history, maintaining the structural integrity of the performance. These techniques are not discarded but are instead protected as active demonstrations of regional heritage. This preservation ensures that popular theatre and dance forms continue to function as authentic cultural records for researchers and contemporary audiences to study and appreciate.

272. (B) China, Japan, Korea and Bangladesh, Pakistan, Sri Lanka
This case study examines two distinct groups of nations: China, Japan, and Korea from East Asia, alongside Bangladesh, Pakistan, and Sri Lanka from South Asia. By contrasting these two sets of countries, researchers can evaluate the different ways history informs presentation techniques. This parallel analysis provides a comprehensive overview of how theatre and dance forms manifest regionally and structurally.

273. (D) The presentation techniques often differ structurally
The comparative overview reveals that presentation techniques in East Asian countries often differ structurally from those found in South Asian countries. Despite these structural differences, both regions rely on these techniques to express their unique historical backgrounds. Recognizing these variations is necessary for scholars to fully appreciate the diversity of performance methodologies and the complex history behind regional arts.

274. (A) History and presentation techniques
Although structural differences exist between the regions, history and presentation techniques remains inextricably linked in both East and South Asian performance traditions. The history of each nation informs its presentation styles, creating a unique synthesis of past and present. This link ensures that popular theatre and dance forms remain authentic representations of the cultural heritage and historical narratives involved.

275. (C) Evaluating history and techniques across these countries
Fully appreciating the diversity of performance methodologies requires evaluating history and presentation techniques across all the countries included in the study. This broad evaluation provides a comprehensive overview that accounts for regional variations and historical influences. Scholars argue that this approach is necessary to understand the underlying factors that define the structural integrity of popular performing arts today.

276. (A) The profound impact of history on these modalities
The historical case analysis emphasizes that history has a profound impact on regional performance modalities. This relationship suggests that the development of theatre and dance is deeply rooted in past events and cultural shifts. Understanding this impact is vital for researchers aiming to construct a precise overview of how South-East Asian performing arts are structured and maintained today.

277. (D) Indonesia, Thailand, Vietnam, and Cambodia
Indonesia, Thailand, Vietnam, and Cambodia are the specific nations that provide the vital framework for this academic investigation. By analyzing the history and presentation techniques within these four countries, researchers can better articulate the boundaries of South-East Asian performance. This focus allows for a detailed validation of the connection between regional historical narratives and contemporary popular theatre forms.

278. (B) Overarching regional history
Overarching regional history acts as the primary determinant for the presentation techniques utilized in the popular theatre and dance forms of these nations. This indicates that the way a performance is presented is fundamentally shaped by historical context rather than arbitrary choice. Consequently, scrutinizing this history is essential for articulating a precise and accurate overview of South-East Asian arts.

279. (C) By utilizing specific presentation techniques
Popular theatre and dance forms transmit their history to contemporary audiences through the utilization of specific presentation techniques. These techniques serve as the primary vehicle for continuous historical communication, ensuring that traditional narratives remain relevant. By relying on these structured methodologies, performers can maintain the essential connection between their nation's history and the artistic expressions shown on stage.

280. (D) Connection between history and techniques
The extensive overview of these South-East Asian nations validates the essential connection between regional history and the presentation techniques of their performing arts. This

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movements and spiritual depth of the masked performers.

247. (D) Exceptional timing, agility, and spatial awareness to avoid getting their ankles crushed.
To master the rhythmic stepping between clashing bamboo poles in the Philippine Tinikling dance, a performer must possess exceptional timing, agility, and spatial awareness. The dance requires dancers to move their feet in coordination with the beat of the poles without getting caught. This physical discipline is essential for avoiding injury and achieving the grace characteristic of the form. It serves as a testament to the skill and resilience of the dancers, reflecting a celebrated aspect of culture.

248. (A) Jingju – Heavy iron body masks.
In Chinese Jingju, or Peking Opera, characters use elaborate face painting known as Lianpu rather than heavy iron body masks. Other forms like Noh use carved wooden masks, Talchum uses paper-mâché masks, and Khon features intricate head-covering masks. Identifying the correct materials and techniques used to represent characters is essential for understanding the unique aesthetic and technical identities of various Asian performing arts, where face painting and masking serve as symbolic tools for characterization.

249. (C) The integration of Jataka tales, dance, comedy, and popular music.
The transformation of Zat Pwe in Myanmar into all-night, multi-disciplinary extravaganzas was caused by the integration of various performance elements, including Buddhist Jataka tales, traditional dance, comedy, and popular music. These long-duration shows are designed to entertain and educate large audiences during festivals. The combination of diverse genres ensures that the performance remains engaging throughout the night, reflecting the dynamic and inclusive nature of Burmese theatrical traditions as they evolved to meet interests.

250. (A) A respected artist and spiritual guide.
The role of the Dalang in Indonesian society is most appropriately summarized as a respected artist and spiritual guide. Far from being a simple entertainer, the Dalang possesses extensive knowledge of philosophy, literature, and music, and is responsible for conducting rituals and providing moral instruction through shadow puppetry. This central figure is vital for the preservation of traditional values and the spiritual well-being of the community, reflecting the deep cultural significance and influence of the tradition.

251. (B) To provide an overview of dance and theatre forms
The academic case study aims to establish a comprehensive overview of the performing arts within East Asian nations. By examining indigenous practices in China, Japan, and Korea, researchers focus on how history and presentation techniques define these traditions. This systematic inquiry provides critical insights into structural components while ensuring a robust understanding of regional cultural expressions.

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252. (A) China, Japan, and Korea
Within this academic scenario, the research specifically investigates the performance traditions of China, Japan, and Korea. These three nations are identified as the primary focus for analyzing how indigenous theatre and dance forms are structured. The study emphasizes that these specific East Asian countries possess meticulously developed systems of performance deeply influenced by their regional history.

253. (C) The history of these regions
Regional history acts as a primary influence on the theatrical expressions found across East Asian nations. Researchers highlight that the development of performance traditions is not arbitrary but is instead deeply embedded within a chronological historical framework. Understanding this historical context is essential for deciphering the presentation techniques and structural components that characterize popular theatre and dance.

254. (D) As meticulously developed systems of performance
The presentation techniques within these East Asian nations are established as highly structured and intentional systems rather than arbitrary occurrences. These methods represent meticulously developed frameworks refined over time. By investigating these systems, scholars

289. (D) History and presentation techniques
Scholars argue that history and presentation techniques are vital for understanding the structural integrity of performance in East Asian regions. These two elements provide the framework necessary for analyzing how popular theatre and dance forms are constructed and performed. Focusing on these components allows researchers to achieve an accurate overview that respects the complex and long-standing traditions of these countries.

290. (A) As an active demonstration of their specific history
In these East Asian nations, presentation techniques function as an active demonstration of their specific history. They are used within popular theatre and dance to visually and physically represent the historical narratives of the region. Consequently, the ongoing study of these techniques remains critical for anyone seeking an accurate and comprehensive overview of the performing arts in these countries.

291. (C) Myanmar, the Philippines, and Laos
The establishment of academic methodologies in this passage specifically focuses on the nations of Myanmar, the Philippines, and Laos. These nations are chosen for a structured analysis of their unique performance traditions. By examining these specific contexts, researchers can formulate a precise overview of how popular theatre and dance forms have been shaped by their respective regional histories.

292. (A) History and presentation techniques
Methodological frameworks in this academic scenario prioritize the structured analysis of history and presentation techniques. These elements are seen as the core components necessary for understanding the performing arts within the region. By focusing on these factors, scholars can systematically categorize and evaluate how popular theatre and dance forms have developed and functioned as reflections of their nation's cultural heritage.

293. (D) How regional history impacts the presentation techniques
For an effective overview, researchers must systematically categorize how regional history impacts the presentation techniques used in performance. This categorization helps explain the origins and purposes of specific theatrical and dance styles found in Myanmar, the Philippines, and Laos. By understanding this impact, scholars can reconstruct historical elements through the study of contemporary popular forms and their unique methodologies.

294. (B) Evaluating the presentation techniques within the popular forms
Evaluating the presentation techniques within popular forms allows scholars to reconstruct important elements of history in these specific nations. These techniques codify historical information, acting as a record of the past that can be decoded through academic study. This methodological requirement ensures that the overview of performing arts is not just descriptive but also analytically linked to the nation's history.

295. (C) Prioritizing both history and presentation techniques
Prioritizing both history and presentation techniques is considered an indispensable methodological requirement for formulating a precise overview of South-East Asian arts. This dual approach ensures that all aspects of performance are considered within their proper context. By ignoring neither the technical execution nor the historical background, researchers can provide a robust and accurate account of the region's diverse performing traditions.

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296. (D) Consolidated overview of regional forms
The culminating academic scenario presents a consolidated overview of regional forms across East, South, and South-East Asia. This synthesis reveals the critical importance of structured presentation techniques in diverse regional contexts. By examining these traditions together, researchers can provide a broader understanding of how performance operates as a constant across different nations, regardless of their specific historical variations.

297. (A) Countries like China, Bangladesh, and Indonesia
This comprehensive case study synthesizes performance traditions from a diverse cross-section of countries, including China, Bangladesh, and Indonesia. These nations represent East

(B) Kerala
(C) Punjab
(D) Assam

72. A student demonstrating the 'Bhramari' technique is showing competency in:
(A) Spinning movements
(B) Facial expressions
(C) Hand gestures
(D) Vocal recitation

73. Identify the correct pair of text and its primary language.
(A) Natyasastra – Tamil
(B) Balarama Bharatam – Hindi
(C) Abhinaya Darpana – Sanskrit
(D) Sringaramanjari – Bengali

74. Arrange the following ancient dramatists in the most accepted chronological order of their existence:
I. Bhasa
II. Sudraka
III. Kalidasa
(A) I, II, III
(B) I, III, II
(C) III, II, I
(D) II, I, III

75. In Bhasa's Svapnavasavadattam, the preservation of the Vina 'Ghoshavati' is a case highlighting the importance of:
(A) Martial arts
(B) The rejection of fine arts
(C) Folk traditions
(D) Musical arts in royal life

76. The concept of 'Rasabhasa' refers to:
(A) The highest realization of aesthetic pleasure
(B) An improper or inappropriate manifestation of Rasa
(C) A specific hand gesture for depicting a king
(D) The physical stage where dance occurs

77. Read the following statements:
Statement I: Sringaramanjari was written under the patronage of Saint Akbar Shah.
Statement II: It describes the classifications of the Nayaka and Nayika in detail.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

78. Which of the following is NOT a type of Nayika mentioned in the classical eight-fold classification (Ashtanayika)?
(A) Svadhinabhartrika
(B) Proshitabhartrika
(C) Vipralabdha
(D) Vasantasena

79. Match the body part in List I with its classification in List II.
List I: Body Part
P. Eyes
Q. Shoulders
R. Hands
S. Eyebrows
List II: Classification
1. Anga
2. Pratyanga
3. Upanga
(A) P-3, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-3
(C) P-2, Q-3, R-1, S-2
(D) P-3, Q-1, R-2, S-3

80. Identify the correct statement regarding 'Anibaddha' nartana.
(A) It is strictly bound by complex metric and highly technical rhythmic rules.
(B) It is unbound and freely improvised without strict rhythmic constraints.
(C) It is only performed using masks to represent various mythological beings.
(D) It refers to the musical accompaniment rather than the actual dance form.

81. A dancer practicing Caris as per the Natyasastra is primarily engaging in:
(A) Precise gaze manipulation and specific eye movement techniques.
(B) Single-leg and double-leg rhythmic movement patterns.
(C) Complex hand gestures used for detailed narrative storytelling.
(D) Vocal modulation and the chanting of specific theatrical verses.

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CHAPTER 06

Dance in Sanskrit Literature and Treatises

1. In Kalidasa's Malavikagnimitram, which specific dance form is presented by Malavika to prove her artistic proficiency?
(A) Prenkhana
(B) Chalikya
(C) Perani
(D) Hallisaka

2. Read the following statements:
Statement I: Bhasa's plays contain zero references to theatrical performance or dance.
Statement II: Sudraka's Mricchakatikam includes a character named Vasantasena who is well-versed in the arts.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

3. Which of the following texts is NOT primarily considered a major treatise on classical dance?
(A) Abhinaya Darpana
(B) Nritta Ratnavali
(C) Surya Siddhanta
(D) Nartana Nirnaya

4. Match the authors in List I with their treatises in List II.
List I: Authors
P. Sarangadeva
Q. Jaya Senapati
R. Nandikesvara
S. Pundarika Vittala
List II: Treatises
1. Nritta Ratnavali
2. Sangeeta Ratkara
3. Nartana Nirnaya
4. Abhinaya Darpana
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-2, Q-1, R-4, S-3

5. Identify the correct statement regarding Natya according to the Natyasastra.
(A) Natya solely refers to rhythmic footwork without expression.
(B) Natya is restricted only to verbal storytelling and dialogue.
(C) Natya integrates drama, dance, and music to evoke Rasa.
(D) Natya excludes the use of Aharya abhinaya or decorations.

6. A dancer performs pure, rhythmic movements without any facial expression or underlying narrative. This performance most accurately demonstrates:
(A) Natya
(B) Nritta
(C) Nritya
(D) Rasabhinaya

7. Lasya is defined in classical treatises as:
(A) The vigorous and powerful dance performed by Lord Shiva.
(B) A stylized form of ancient martial art involving weapons.
(C) A strictly vocal musical composition for ritual offerings.
(D) A graceful, gentle dance form associated with Goddess Parvati.

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8. Identify the incorrect pair of body parts and their classification according to Abhinaya Darpana.
(A) Eyes – Pratyanga
(B) Head – Anga
(C) Hands – Anga
(D) Chest – Anga

9. Consider the following assertion (A) and reason (R):
Assertion (A): Marga refers to the classical, standardized tradition of arts.
Reason (R): Desi forms vary strictly according to regional preferences and local customs.
Which of the following options is correct?

as a direct commentary on Sangeeta Ratnakara. Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

53. Which of the following is NOT considered one of the four types of Abhinaya?
(A) Angika
(B) Vachika
(C) Laukika
(D) Aharya

54. Match the type of Abhinaya in List I with its medium in List II.
List I: Type of Abhinaya
P. Angika
Q. Vachika
R. Aharya
S. Sattvika
List II: Medium
1. Costume and makeup
2. Internal emotional states
3. Body movements
4. Speech and song
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-4, R-3, S-2

55. Identify the correct statement about 'Pratyanga' in dance terminology.
(A) Pratyanga refers to primary body parts such as the head and chest.
(B) Pratyanga refers to the stage decorations and physical scenery used.
(C) Pratyanga refers to the rhythmic syllables spoken by the conductor.
(D) Pratyanga refers to intermediate parts like the neck, shoulders, and thighs.

56. A dancer effectively utilizing 'Upanga' movements would primarily focus on:
(A) Eyes, eyebrows, nose, and chin
(B) Sweeping arm gestures
(C) Leaps and footwork
(D) Torso bends

57. The term 'Samyuta Hasta' is best defined as:
(A) A hand gesture using only the right hand
(B) A hand gesture using only the left hand
(C) A combined hand gesture using both hands
(D) A gesture made without using the fingers

58. Identify the incorrect pair of text and its primary subject matter.
(A) Hasta Lakshana Deepika – Vocal Carnatic music
(B) Abhinaya Darpana – Gestures and expressions
(C) Natyasastra – Comprehensive dramaturgy
(D) Bhavaprakasana – Rasas and Nayikas

59. Consider the following assertion (A) and reason (R):
Assertion (A): The categorization of Nayikas is uniform and identical across all Sanskrit treatises without any variations.
Reason (R): Treatises like Rasamanjari and Sringaramanjari expanded upon Bharata's original eightfold classification.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

60. Identify the correct pair of Nayaka and his description.
(A) Dhirodatta – A boastful and villainous character
(B) Dhiralalita – A king who is fond of arts and carefree
(C) Dhiroddhata – A calm Brahmin or merchant
(D) Dhiraprasanta – A fierce mythological warrior

61. Which text is considered the most comprehensive and earliest surviving encyclopedic work on Indian dramaturgy?
(A) Abhinaya Darpana
(B) Sangeeta Ratnakara
(C) Natyasastra
(D) Dasarupaka

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gestures?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, III, IV, and V

20. Which of the following is NOT an Avastha of a Nayika as described in the Natyasastra?
(A) Vasakasajja
(B) Virahotkanthita
(C) Kalahantarita
(D) Dhirodatta

21. Balarama Bharatam is a treatise authored by:
(A) Swathi Thirunal Rama Varma
(B) Karthika Thirunal Balarama Varma
(C) The ancient sage Nandikesvara
(D) The scholar and poet Subhankara

22. A dancer studying Abhinaya Chandrika will most likely be focusing on the stylistic elements of which Indian classical dance form?
(A) Kathakali
(B) Odissi
(C) Manipuri
(D) Sattriya

23. Identify the correct pair of Nayaka typology according to standard Sanskrit dramaturgy.
(A) Dhiroddhata – Calm and pacified
(B) Dhiralalita – Fierce and arrogant
(C) Dhiraprasanta – Art-loving and carefree
(D) Dhirodatta – Brave and noble

24. Arrange the following texts in chronological order of their typical dating:
I. Natyasastra
II. Abhinaya Darpana
III. Sangeeta Ratnakara
IV. Nartana Nirnaya
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) I, II, IV, III

25. A Nayika who is distressed by her lover's failure to arrive at the appointed place is known as:
(A) Svadhinabhartrika
(B) Khandita
(C) Vipralabdha
(D) Proshitabhartrika

26. Saradatanaya is the author of which important treatise dealing with dramaturgy and Nayika bheda?
(A) Bhavaprakasana
(B) Rasamanjari
(C) Sringaramanjari
(D) Dasarupaka

27. Read the following statements:
Statement I: Rasamanjari was authored by Bhanudatta.
Statement II: It primarily focuses on musical scales rather than Nayaka-Nayika bheda.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

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28. Which of the following works is NOT attributed to Akbar Shah?
(A) Sringaramanjari, a treatise on the classification of heroines.
(B) The influential commentary on Natyasastra known as Abhinavabharati.
(C) A treatise on the complex rhetoric and poetics in Telugu traditions.
(D) A text detailing various psychological variations of Nayikas.

29. Match the Nayika Avastha in List I with its description in List II.
List I: Nayika Avastha
P. Vasakasajja
Q. Virahotkanthita
R. Khandita
S. Abhisarika
List II: Description
1. Angry with her lover for being unfaithful
2. Goes out to meet her lover
3. Dressing up and waiting for her lover
4. Distressed by her lover's absence
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-4, R-1, S-3

30. Identify the correct statement regarding Karanas.
(A) Karanas are exclusively facial expressions.
(B) Karanas are only used in vocal music.

(C) The Abhinaya Darpana lists exactly 50 Karanas.
(D) There are 108 Karanas mentioned in the Natyasastra.

31. A dancer practicing Caris as per the Natyasastra is primarily engaging in movements of the:
(A) Lower limbs/feet
(B) Hands
(C) Eyebrows
(D) Neck

32. In classical dance terminology, a 'Mandala' is defined as:
(A) A static hand gesture
(B) A combination of Caris
(C) A type of Nayaka
(D) A regional folk dance

33. Identify the incorrect pair of Samyuta (double-hand) gestures from Abhinaya Darpana.
(A) Anjali – Samyuta
(B) Mushti – Samyuta
(C) Kapota – Samyuta
(D) Karkata – Samyuta

34. Consider the following assertion (A) and reason (R):
Assertion (A): Tandava is universally and exclusively characterized by angry and destructive movements.
Reason (R): It is named after Tandu, who was instructed by Shiva to teach it to Bharata.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

35. Identify the correct pair of Drishti bheda (eye movement) according to Abhinaya Darpana.
(A) Alokita – Looking downward
(B) Pralokita – Looking upward
(C) Sama – Looking straight without winking
(D) Anuvritta – Eyes moving rapidly in anger

36. Which of the following is the most appropriate description of the 'Kampita' Siro bheda (head movement)?
(A) Shaking the head side to side
(B) Rotating the head in a circle
(C) Keeping the head completely still
(D) Shaking the head up and down

37. A student is studying a regional text that utilizes an elaborate 24-basic mudra system for detailed narrative storytelling. The text is most likely:
(A) Abhinaya Chandrika
(B) Sangeeta Ratnakara
(C) Hasta Lakshana Deepika
(D) Rasamanjari

38. The use of specific terminologies like 'Tribhangi' and 'Chouka' in a dancer's training is a direct effect of studying texts relevant to:
(A) Kathakali
(B) Odissi
(C) Manipuri
(D) Sattriya

39. Consider the following texts:
I. Srihasta Muktavali
II. Abhinaya Chandrika
III. Balarama Bharatam
IV. Rasamanjari
Which of the above represent region-specific texts detailing localized dance/abhinaya traditions?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

40. The character Rebhila in Sudraka's Mricchakatikam is praised for his expertise in:
(A) Singing
(B) Sword fighting
(C) Painting
(D) Sculpture

41. Read the following statements:
Statement I: Vikramorvasiyam is a Sanskrit play authored by Kalidasa.
Statement II: It contains Act IV, which is famous for its incorporation of music and dance elements.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false

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(D) Statement I is false but Statement II is true

42. Identify the incorrect statement about Bhasa's Svapnavasavadattam.
(A) The play makes no mention of the Vina or musical arts.
(B) It is one of the surviving plays attributed to Bhasa.
(C) It features Udayana, who is skilled in playing the Ghoshavati Vina.
(D) It reflects the cultural milieu of early classical Sanskrit theatre.

43. The primary distinction between Natya and Nritta is that:
(A) Natya utilizes complex rhythmic structures, while Nritta does not use rhythm.
(B) Nritta utilizes elaborate physical makeup, while Natya does not use any makeup.
(C) Nritta is only performed by male dancers, while Natya is performed by women.
(D) Natya involves dramatic narrative, while Nritta focuses on decorative movement.

44. Consider the following concepts found in Nartana Nirnaya:
I. Baddha Nartana
II. Anibaddha Nartana
III. Rasaka
IV. Marga
V. Desi
Which of the above concepts specifically deals with the structured vs unstructured nature of dance composition?
(A) III and IV
(B) I and II
(C) IV and V
(D) II and III

45. Which of the following is NOT classified as a Desi dance form in Nritta Ratnavali?
(A) Perani
(B) Prenkhana
(C) Tandava
(D) Gondali

46. Perani, as described by Jaya Senapati, is defined as a dance form historically associated with:
(A) Lullabies traditionally sung to calm and soothe infants.
(B) Exclusively female temple dancers performing ritual offerings.
(C) Agricultural harvesting festivals celebrating the seasonal bounty.
(D) Martial vigor and performed by warriors before battle.

47. To understand the nuanced psychological states of Nayikas in medieval treatises, a scholar should refer to the work of Akbar Shah, which is titled:
(A) Sringaramanjari
(B) Sringaraprakasa
(C) Natyasastra
(D) Sahitya Darpana

48. Identify the correct pair of author and their notable contribution.
(A) Saradatanaya – Sringaramanjari
(B) Bhanudatta – Rasamanjari
(C) Pundarika Vittala – Abhinaya Darpana
(D) Jaya Senapati – Balarama Bharatam

49. A play features a hero who is haughty, easily angered, and extremely proud. According to Nayaka typology, he represents the concept of:
(A) Dhirodatta
(B) Dhiroddhata
(C) Dhiralalita
(D) Dhiraprasanta

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50. A dancer portrays a heroine scolding her lover for arriving in the morning bearing marks of another woman. This scenario represents the case of a:
(A) Khandita Nayika
(B) Vasakasajja Nayika
(C) Proshitabhartrika Nayika
(D) Abhisarika Nayika

51. The prologue (Prastavana) of Kalidasa's Abhijnanasakuntalam involves an interaction between the Sutradhara and the:
(A) Vidushaka
(B) Nayaka
(C) Nati
(D) Nayika

52. Read the following statements:
Statement I: The Natyasastra attributes the origin of dance to Brahma.
Statement II: Abhinaya Darpana was written

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

10. Identify the correct pair of treatise and its regional affiliation.
(A) Hasta Lakshana Deepika – Kathakali (Kerala)
(B) Abhinaya Chandrika – Sattriya (Assam)
(C) Srihasta Muktavali – Odissi (Odisha)
(D) Balarama Bharatam – Kuchipudi (Andhra Pradesh)

11. Which text is considered the most appropriate foundational manual for studying the specific usage of hand gestures (Hastas) in Bharatanatyam?
(A) Rasamanjari
(B) Bhavaprakasana
(C) Sringaramanjari
(D) Abhinaya Darpana

12. In Malavikagnimitram, two dance teachers compete for supremacy. Who among the following is Malavika's dance teacher?
(A) Haradatta
(B) Ganadasa
(C) Bharata
(D) Kohala

13. The subtle movements of the neck (Griva bhedas) are primarily used to:
(A) Execute vigorous jumps and acrobatic movements within Tandava.
(B) Maintain the dancer's physical balance and alignment during spins.
(C) Support facial expressions and specific symbolic meanings in Abhinaya.
(D) Indicate the definitive completion of a complex rhythmic cycle.

14. Consider the following characteristics of a Nartaki (dancer) as per Abhinaya Darpana:
I. Youthful and beautiful
II. Expert in rhythm and tempo (Tala and Laya)
III. Overly tall and heavily built
IV. Capable of following instrumental music
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

15. According to the Sabha Lakshana in Abhinaya Darpana, the Sabha (assembly) is compared to:
(A) The wish-fulfilling tree (Kalpataru)
(B) A fierce and bloody ancient battlefield
(C) The divine and primordial ocean of milk
(D) A lush and flowering celestial garden

16. Read the following statements:
Statement I: Sangeeta Ratnakara was authored by Sarangadeva in the 13th century.
Statement II: The seventh chapter, Nartananadhyaya, deals exclusively with dance.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

17. Identify the incorrect statement about Nritta Ratnavali.
(A) It was authored by the military commander Jaya Senapati.
(B) It focuses only on Marga while ignoring Desi styles.
(C) It provides a description of the ancient Perani dance form.
(D) It was written during the vibrant Kakatiya period.

18. The concept of 'Bandha' and 'Anibandha' nartana is most prominently detailed in which of the following texts?
(A) Nartana Nirnaya
(B) Natyasastra
(C) Bhavaprakasana
(D) Rasamanjari

19. Consider the following Asamyuta Hastas from Abhinaya Darpana:
I. Pataka
II. Tripataka
III. Ardhapataka
IV. Kartarimukha
V. Karkata
Which of the above statement(s) is/are correct regarding strictly Asamyuta (single-hand)

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62. In a performance, a dancer portrays a Nayika who boldly goes out into the dark night to meet her lover. This case depicts the:
(A) Virahotkanthita
(B) Svadhinabhartrika
(C) Vasakasajja
(D) Abhisarika

63. The widespread usage of the 'Pataka' hand gesture across multiple classical styles is a direct effect of its:
(A) Versatility in depicting natural elements and divine benediction.
(B) Inherent complexity and extreme difficulty in its physical execution.
(C) Strict association solely with male characters and martial roles.
(D) Recent invention by modern choreographers for contemporary dance.

64. Consider the following types of head movements (Siro bhedas):
I. Akampita
II. Kampita
III. Dhuta
IV. Vidhuta
Which of the above statement(s) is/are correct regarding standard classifications of head movements?
(A) I and II only
(B) I, II, III, and IV
(C) II and III only
(D) III and IV only

65. The Parivrajika (female ascetic) who acts as a judge of dance in Malavikagnimitram is named:
(A) Iravati
(B) Kaushiki
(C) Dharini
(D) Vasavadatta

66. Read the following statements:
Statement I: The Nartananadhyaya of Sangeeta Ratnakara describes both Marga and Desi traditions of dance.
Statement II: Sangeeta Ratnakara rejects the concept of Karanas entirely.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

67. Identify the incorrect statement regarding the Hasta Lakshana Deepika.
(A) It relies on a specialized 24-mudra basic system for storytelling.
(B) It describes the specific usage of hand mudras for Kathakali.
(C) It serves as the primary manual for Kathak dancers in North India.
(D) It historically belongs to the southwestern Kerala region of India.

68. The concept of 'Desi' in classical treatises refers to:
(A) Strict adherence to the divine rules of Bharata
(B) Foreign dance forms imported from outside India
(C) The use of masks in performance
(D) Regional variations and popular local traditions

69. Consider the following components of a classical dance performance:
I. Nritta
II. Nritya
III. Natya
IV. Lasya
V. Tandava
Which of the above represents the two fundamental energetic modes/styles of dance as classified by Shiva and Parvati?
(A) I and II
(B) II and III
(C) IV and V
(D) I and V

70. Which of the following is NOT an attribute of a good dancer (Nartaki Lakshana) as per classical texts?
(A) Smita mukhi (smiling face)
(B) Krodhi (short-tempered)
(C) Vishala netra (large eyes)
(D) Rekha (proper body posture)

71. The treatise Srihasta Muktavali is most closely associated with the regional dance tradition of:
(A) Gujarat

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Asian, South Asian, and South-East Asian contexts, respectively. By analyzing these varied examples together, scholars can highlight the universal reliance on presentation techniques to convey regional history across the broader Asian landscape and its popular theatrical forms.

298. (B) The reliance on structured presentation techniques
Despite significantly varying regional histories, the reliance on structured presentation techniques remains a constant across all popular theatre and dance forms studied. These techniques provide a stable framework for artistic expression, even as the historical content they convey differs. This consistency highlights the essential role that specific methodologies play in defining the structural nature of performance across diverse cultural regions.

299. (B) A broader understanding of how performance operates
Analyzing both history and presentation techniques facilitates a broader understanding of how performance operates in diverse regional contexts. This approach allows scholars to see beyond individual national traditions to find commonalities in how theatre and dance function. Ultimately, this extensive research provides the necessary tools for analyzing the long-standing and complex performance traditions of East, South, and South-East Asia.

300. (A) Mechanisms for conveying history
Presentation techniques observed in these diverse nations are described as dynamic mechanisms for conveying regional history. They are not static elements but active tools used by performers to communicate historical narratives through popular theatre and dance. Evaluating these mechanisms is essential for any comprehensive analysis of performance traditions, as they bridge the gap between past events and contemporary artistic expression.

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82. 'Bhavaprakasana' by Saradatanaya is fundamentally defined as a text that:
(A) Expounds on dramaturgy, emotion (Bhava), and character typology.
(B) Catalogs the precise execution of exactly 108 distinct Karanas.
(C) Serves as a manual for constructing and tuning musical instruments.
(D) Describes the architectural rules for building various sized theaters.

83. Identify the incorrect pair regarding the text and the dynasty/ruler it is associated with.
(A) Nritta Ratnavali – Kakatiya Dynasty
(B) Balarama Bharatam – Travancore Royal Family
(C) Nartana Nirnaya – Chola Dynasty
(D) Sangeeta Ratnakara – Yadava Dynasty of Devagiri

84. Consider the following assertion (A) and reason (R):
Assertion (A): The Abhinaya Darpana is highly favored by contemporary Bharatanatyam dancers.
Reason (R): It provides a concise, practical, and highly systematized categorization of body movements and hastas.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

85. Identify the correct pair of Nayika Avastha and its meaning.
(A) Kalahantarita – One who is waiting in her decorated bedchamber
(B) Vasakasajja – One who is separated by a quarrel
(C) Svadhinabhartrika – One who controls her husband/lover
(D) Vipralabdha – One who goes out to meet her lover

86. Which of the following is considered the most appropriate text for understanding the specific Desi dance traditions of the Deccan region during the medieval period?
(A) Natyasastra
(B) Nritta Ratnavali
(C) Balarama Bharatam
(D) Hasta Lakshana Deepika

87. In a performance, a Nayika sends away her lover in anger but repents immediately after he leaves. This is a classic case of:
(A) Vipralabdha
(B) Proshitabhartrika
(C) Khandita
(D) Kalahantarita

88. The detailed exposition of Utplutikaranas (jumps/leaps) in medieval texts like Sangeeta Ratnakara was a cause-effect result of:
(A) The shift from Marga traditions to dynamic Desi dance styles.
(B) The invention of the Vina and its integration into dance music.
(C) The influence of Western ballet and contemporary theater practices.
(D) A strict prohibition on all ground movements within the royal court.

89. Consider the following concepts found in Pundarika Vittala's Nartana Nirnaya:
I. Baddha Nartana
II. Anibaddha Nartana
III. Nartaki Lakshana
IV. Sabha Lakshana
Which of the above are detailed in the text?
(A) I and II only
(B) III and IV only
(C) I, II, III, and IV
(D) I, III, and IV only

90. The concept of 'Nritya' is primarily associated with:
(A) The expression of Bhava and Rasa through abhinaya
(B) Abstract geometric patterns
(C) Pure dialogue without movement
(D) Instrumental music alone

91. Read the following statements:
Statement I: The Natyasastra recognizes exactly 4 Vrittis (dramatic styles).
Statement II: Kaisiki Vritti is known for its graceful, delicate, and emotional character.
Which of the following options is correct?

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(B) Dhiroddhata hero pursuing a noble heroine.
(C) The narrator and director called Sutradhara.
(D) The audience leader known as Sabhapati.

113. The evolution of regional dance texts like Abhinaya Chandrika and Srihasta Muktavali was a cause-effect result of:
(A) The complete loss of the original Natyasastra manuscripts in the past.
(B) The diversification and formalization of regional Desi dance.
(C) A specific royal decree banning the use of Sanskrit in all formal arts.
(D) The total rejection of Marga principles by the local dance communities.

114. Consider the following terms:
I. Anga
II. Upanga
III. Pratyanga
IV. Samyuta
Which of the above relate to the major bodily divisions for movement analysis in dance?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

115. Who is the author of the widely studied text 'Abhinaya Darpana'?
(A) Bharata Muni
(B) Sarangadeva
(C) Nandikesvara
(D) Jaya Senapati

116. Read the following statements:
Statement I: Bhanudatta's Rasamanjari exclusively discusses only the Sringara Rasa.
Statement II: It elaborates extensively on the typologies of Nayakas and Nayikas.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

117. Identify the incorrect statement regarding the classification of 'Tandava'.
(A) It is associated with Lord Shiva.
(B) It incorporates vigorous and brisk movements.
(C) It is synonymous with the delicate and graceful Lasya.
(D) It often represents cosmic creation and destruction.

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118. Applying the concept of 'Drishti Bheda', a dancer looking side-to-side rapidly to express fear is using:
(A) Sama
(B) Alokita
(C) Sachi
(D) Pralokita

119. Consider the following texts:
I. Nritta Ratnavali
II. Sangeeta Ratnakara
III. Nartana Nirnaya
IV. Abhinaya Darpana
V. Natyasastra
Which of the above belong to the ancient and medieval periods and discuss Nritta/Natya concepts?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, IV, and V

120. Which of the following is NOT a type of hand gesture (Hasta) classification in classical texts?
(A) Pratyanga Hastas
(B) Asamyuta
(C) Samyuta
(D) Nritta Hastas

121. The term 'Karana' in the context of the Natyasastra is defined as:
(A) A specific raga traditionally sung during the entrance of a character.
(B) The physical architectural boundary of the ancient wooden stage.
(C) A basic dance unit with coordinated hand and foot movements.
(D) The formal concluding prayer performed at the end of a play.

122. A dancer successfully interpreting the emotional nuances of a Khandita Nayika requires a high level of competency in:
(A) Sattvika Abhinaya

102. Read the following statements:
Statement I: The Natyasastra describes 108 Karanas.
Statement II: It describes 32 Angaharas (sequences of Karanas).
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

103. Which of the following does NOT belong to the category of Anga?
(A) Head
(B) Hands
(C) Chest
(D) Eyeballs

104. Match the text in List I with its author in List II.
List I: Text
P. Bhavaprakasana
Q. Rasamanjari
R. Sringaramanjari
S. Abhinaya Chandrika
List II: Author
1. Bhanudatta
2. Akbar Shah
3. Saradatanaya
4. Mahesvara Mahapatra
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-2, R-1, S-4

105. Identify the correct statement regarding Padas (foot placements).
(A) Classical texts mandate only one single type of uniform foot placement.
(B) Foot placements are completely ignored within the Abhinaya Darpana text.
(C) Mandala, Utplavana, Bhramari, and Cari relate to lower limb movements.
(D) Padas exclusively refer to hand gestures used in narrative storytelling.

106. A dancer who flawlessly integrates intricate footwork, rhythmic syllables, and pure aesthetic posture is demonstrating high competency in:
(A) Nritta
(B) Aharya
(C) Vachika
(D) Rasabhinaya

107. The 'Sabha' (assembly/audience) in Indian aesthetics is ideally defined as needing a 'Sabhapati'. The Sabhapati is:
(A) The lead dancer
(B) The chief percussionist
(C) The makeup artist
(D) The patron or leader of the audience

108. Identify the incorrect pair regarding Nayaka categories.
(A) Dhirodatta – Rama
(B) Dhiraprasanta – Kamsa
(C) Dhiroddhata – Ravana or Bhima
(D) Dhiralalita – Udayana

109. Consider the following assertion (A) and reason (R):
Assertion (A): Balarama Bharatam is an essential treatise for understanding the theoretical roots of classical arts in Kerala.
Reason (R): It was authored by the ruler of Travancore, Karthika Thirunal Balarama Varma.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

110. Identify the correct pair of Nayika and her characteristic action.
(A) Abhisarika – Sleeping peacefully
(B) Vipralabdha – Dancing joyously
(C) Svadhinabhartrika – Crying alone in a forest
(D) Vasakasajja – Decorating herself and her surroundings

111. Which text is considered the most appropriate source for studying the 'Gondali' dance form?
(A) Sangeeta Ratnakara
(B) Natyasastra
(C) Rasamanjari
(D) Hasta Lakshana Deepika

112. In the play Mricchakatikam, the heroine Vasantasena is pursued by a villainous character. This situation represents:
(A) The comic character known as Vidushaka.

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132. The term 'Sattvika Abhinaya' is best defined as:
(A) Expressions conveyed through voluntary physical movements of limbs.
(B) The application of heavy makeup and stylized character masks.
(C) The clear pronunciation of dramatic dialogue and stage verses.
(D) Expressions of internal states like tears, trembling, or blushing.

133. Identify the incorrect pair of movement category and its text.
(A) 108 Karanas – Natyasastra
(B) 9 Siro bhedas – Abhinaya Darpana
(C) Desi Caris – Sangeeta Ratnakara
(D) 24 Mudras – Rasamanjari

134. Consider the following assertion (A) and reason (R):
Assertion (A): Sudraka's Mricchakatikam is distinct from many typical classical plays.
Reason (R): It features a merchant hero and a courtesan heroine, blending romance with political revolution.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

135. Identify the correct pair of a Nartaki's (dancer's) recommended quality.
(A) Sthula – Overweight
(B) Vamana – Very short
(C) Krodhi – Angry
(D) Kantiman – Radiant/Charming

136. Which classical text is considered the most authoritative and detailed regarding the technical execution of the 108 Karanas?
(A) Natyasastra
(B) Sringaramanjari
(C) Hasta Lakshana Deepika
(D) Bhavaprakasana

137. A student is struggling to differentiate between a Nayika who is 'Svadhinabhartrika' and one who is 'Abhisarika'. The key situational difference is:
(A) The Svadhinabhartrika is weeping, while the Abhisarika is visibly angry.
(B) The Svadhinabhartrika is separated, while the Abhisarika is reunited.
(C) One has her lover under control, the other actively seeks him out.
(D) The Svadhinabhartrika is a divine being, while the Abhisarika is mortal.

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138. The inclusion of 'Rasaka' and 'Prenkhana' in Nritta Ratnavali was a cause-effect result of Jaya Senapati's intent to:
(A) Document and elevate popular Desi dance forms of his time.
(B) Translate the ancient Natyasastra text into the Telugu language.
(C) Ban all some forms of folk dances from being performed in royal courts.
(D) Promote the use of various Western musical instruments in theater.

139. Consider the following classical texts:
I. Malavikagnimitram
II. Mricchakatikam
III. Svapnavasavadattam
IV. Abhijnanasakuntalam
Which of the above are authored by Kalidasa?
(A) II and III
(B) I, III, and IV
(C) II, III, and IV
(D) I and IV

140. Which specific text outlines the elaborate 'Drishti Bhedas' (eye movements) such as Sama, Alokita, Sachi, Pralokita, etc.?
(A) Nartana Nirnaya
(B) Abhinaya Darpana
(C) Rasamanjari
(D) Sringaramanjari

141. Read the following statements:
Statement I: Hastas are used primarily in Nritta to tell a story.
Statement II: Nritta Hastas are decorative and used to enhance pure dance movements.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

(B) Vachika Abhinaya
(C) Nritta
(D) Aharya Abhinaya

123. Identify the correct pair of text and its defining characteristic.
(A) Abhinaya Darpana – Exclusively covers the history of musical instruments.
(B) Nritta Ratnavali – Authored by the famous classical poet Kalidasa.
(C) Sangeeta Ratnakara – Deals only with the visual arts such as painting.
(D) Natyasastra – Covers theater in 36 comprehensive chapters.

124. Arrange the following Nayika Avasthas in a logical chronological sequence of a romantic narrative:
I. Vasakasajja (decorating/waiting)
II. Virahotkanthita (distressed by delay)
III. Vipralabdha (deceived/lover doesn't arrive)
IV. Khandita (angry when lover arrives with marks of another)
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) IV, III, II, I

125. In Kalidasa's Abhijnanasakuntalam, King Dushyanta's infatuation and subsequent amnesia regarding Sakuntala presents a complex emotional case study. Dushyanta's character is classically categorized as:
(A) Dhiroddhata
(B) Dhiralalita
(C) Dhirodatta
(D) Dhiraprasanta

126. Sarangadeva, the author of Sangeeta Ratnakara, was patronized by which dynasty?
(A) Cholas of Thanjavur
(B) Kakatiyas of Warangal
(C) Mughals of Delhi
(D) Yadavas of Devagiri

127. Read the following statements:
Statement I: The concept of 'Marga' signifies the path shown by Bharata.
Statement II: 'Desi' dances are those that appeal to the common people of a specific region.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

128. Which of the following works does NOT contain explicit references to Nayika-bheda?
(A) Bhavaprakasana
(B) Surya Siddhanta
(C) Rasamanjari
(D) Sringaramanjari

129. Match the term in List I with its broad definition in List II.
List I: Term
P. Nartaki
Q. Sabha
R. Kinkini
S. Pushpanjali
List II: Definition
1. Offering of flowers
2. Bells worn on the ankles
3. The audience/assembly
4. The female dancer
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-2, R-3, S-4

130. Identify the correct statement regarding Pundarika Vittala's Nartana Nirnaya.
(A) It bridges earlier Marga traditions and evolving regional styles.
(B) It was written in the early 20th century by a modern dance scholar.
(C) It strictly forbids the use of any hand gestures for storytelling.
(D) It focuses solely on the technical aspects of Carnatic vocal music.

131. A dancer practicing 'Mandalas' is demonstrating competency in executing:
(A) Intricate facial expressions used to express deep emotional sorrow.
(B) Modern methods of costume design and physical stage management.
(C) Combinations of leg movements forming complex floor paths.
(D) Vocal pitch modulation and the chanting of rhythmic syllables.

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173. Identify the correct pair of a Nayika and her situational state.
(A) Proshitabhartrika – Peacefully decorating the royal bedchamber.
(B) Vasakasajja – Aimlessly wandering in the deep and dark forest.
(C) Kalahantarita – Separated by a quarrel and full of remorse.
(D) Svadhinabhartrika – Crying in total agony over her unfaithful lover.

174. Arrange the following classical playwrights/ authors in the generally accepted chronological order:
I. Bhasa
II. Kalidasa
III. Sarangadeva
IV. Pundarika Vittala
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

175. In Abhijnanasakuntalam, the loss of the ring results in King Dushyanta forgetting Sakuntala, causing her immense grief. This case of tragic separation best aligns with the emotional landscape of:
(A) Vipralambha Sringara (Love in separation)
(B) Hasya Rasa (Comedy)
(C) Raudra Rasa (Anger)
(D) Bibhatsa Rasa (Disgust)

176. Which of the following works by Kalidasa prominently features a dance performance by the heroine?
(A) Meghadutam
(B) Malavikagnimitram
(C) Raghuvamsam
(D) Kumarasambhavam

177. Read the following statements:
Statement I: Cari refers to the harmonious movement of the feet, calves, thighs, and hips.
Statement II: Cari is completely irrelevant to the performance of a Karana.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

178. Identify the incorrect statement about 'Nritta'.
(A) It aims to tell a complex narrative story.
(B) It relies heavily on rhythm and tempo.
(C) It is abstract and ornamental.
(D) It does not require facial abhinaya for storytelling.

179. Match the term in List I with its category in List II.
List I: Term
P. Kampita
Q. Alokita
R. Pataka
S. Mandala
List II: Category
1. Hasta (Hand gesture)
2. Siro bheda (Head movement)
3. Drishti bheda (Eye movement)
4. Pada/Leg movement pattern
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-2, Q-1, R-3, S-4

180. Identify the correct statement about 'Nritya'.
(A) It strictly excludes any type of facial expressions during the piece.
(B) It involves only solo singing without any physical movement of limbs.
(C) It is an ancient and technical architectural term for theater halls.
(D) A combination of pure dance (Nritta) and expressional dance.

181. A choreographer utilizing text from 'Nartana Nirnaya' is likely showing competency in distinguishing between:
(A) Different types of stage lighting and visual effects used in plays.
(B) Modern and post-modern dance theories developed in the 20th century.
(C) Various regional dialects of Sanskrit spoken in the medieval period.
(D) Bandha (structured) and Anibandha (improvised) nartana.

182. 'Angahara' is defined in the Natyasastra as:
(A) A type of musical instrument

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142. Identify the incorrect statement about the Nayaka 'Dhiralalita'.
(A) He is known for being consistently gentle and carefree.
(B) He is a dedicated and passionate lover of the fine arts.
(C) Udayana in Svapnavasavadattam is a classic historical example.
(D) He is typically engaged in fierce battles and political intrigue.

143. Applying the concept of 'Vipralabdha' Nayika, a choreographer would most likely ask the dancer to portray:
(A) Frustration and disappointment of waiting in vain
(B) Extreme joy and triumph
(C) Martial valor and courage
(D) Fear of ghosts

144. Consider the following attributes:
I. Proper understanding of Tala (rhythm)
II. Attractive physical appearance
III. Agility
IV. Tone-deafness
V. Expressive eyes
Which of the above represent essential 'Nartaki Lakshanas' (qualities of a dancer)?
(A) I, III, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, II, III, and V

145. Which text is NOT focused primarily on the regional traditions of dance and abhinaya?
(A) Abhinaya Chandrika
(B) Natyasastra
(C) Hasta Lakshana Deepika
(D) Srihasta Muktavali

146. 'Angika Abhinaya' is essentially defined as:
(A) Expression through the physical body and its parts
(B) Expression through instrumental music
(C) The architectural layout of the stage
(D) The emotional reaction of the audience

147. A scholar researching the exact dimensions of a classical stage (Ranga-mandapa) would demonstrate competency by consulting:
(A) Sringaramanjari
(B) Rasamanjari
(C) Natyasastra
(D) Hasta Lakshana Deepika

148. Identify the correct pair of Nayika Avastha and the corresponding emotion.
(A) Khandita – Displays extreme joy upon her lover's arrival.
(B) Vasakasajja – Characterized by intense and uncontrollable anger.
(C) Abhisarika – Characterized by sleeping peacefully through the night.
(D) Proshitabhartrika – Deep sorrow and longing due to separation.

149. The intricate use of 'Griva bhedas' (neck movements) in Bharatanatyam is an application of concepts derived primarily from:
(A) Rasamanjari
(B) Mricchakatikam
(C) Bhavaprakasana
(D) Abhinaya Darpana

150. A scene requires a dancer to perform an energetic, jumping, and spinning sequence associated with martial valor. This case calls for the performance of:
(A) Lasya
(B) Tandava
(C) Vachika
(D) Aharya

151. Who among the following is the author of 'Mricchakatikam'?
(A) Kalidasa
(B) Bhasa
(C) Sarangadeva
(D) Sudraka

152. Read the following statements:
Statement I: 'Baddha' nartana is structured, rule-bound, and set to a specific composition.
Statement II: It allows for complete random improvisation without any rhythmic framework.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

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(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

92. Identify the incorrect statement regarding the Hastas in Abhinaya Darpana.
(A) They are divided into Asamyuta and Samyuta.
(B) They are only used to depict the names of deities.
(C) There are 28 Asamyuta Hastas originally listed.
(D) Nritta Hastas are also mentioned for pure dance.

93. A dancer applying the concept of 'Vachika Abhinaya' in a solo performance would be:
(A) Changing costumes
(B) Using complex hand gestures
(C) Singing or reciting rhythmic syllables
(D) Jumping in a circle

94. Consider the following chapters/topics often found in classical treatises:
I. Natya
II. Nritta
III. Marga
IV. Desi
V. Aharya
Which of the above represent the dual classifications of stylistic origin in Indian dance?
(A) I and II
(B) II and III
(C) IV and V
(D) III and IV

95. Which of the following is NOT an attribute of a flawed dancer (Varjita Nartaki) according to classical texts?
(A) Possessing a proper sense of rhythm (Tala-jna).
(B) Being very fat or physically overweight (Sthula).
(C) Being very thin or physically emaciated (Krisha).
(D) Being extremely tall or unusually lanky (Ati-dirgha).

96. The term 'Aharya' in the context of Abhinaya is defined as:
(A) The physical movement of limbs
(B) The expression through costumes, makeup, and stage props
(C) The vocal rendering of text
(D) The involuntary emotional expressions like tears

97. A scholar studying the specific intricacies of hand gestures used by Sattriya monks in Assam must show competency in which text?
(A) Abhinaya Darpana
(B) Srihasta Muktavali
(C) Balarama Bharatam
(D) Nritta Ratnavali

98. Identify the correct pair of text and its central thematic focus.
(A) Bhavaprakasana – Classification of Nayakas and Nayikas.
(B) Rasamanjari – The study of architectural theater design.
(C) Surya Siddhanta – The technical usage of dance hand gestures.
(D) Hasta Lakshana Deepika – The study of martial arts weaponry.

99. The application of 'Bhrumukha' (eyebrow movements) in a performance is a direct application of the concept of:
(A) Anga
(B) Pratyanga
(C) Upanga
(D) Aharya

100. A Nayika's lover is away on a long journey, causing her immense grief. In standard Nayika bheda, this case refers to:
(A) Svadhinabhartrika
(B) Khandita
(C) Kalahantarita
(D) Proshitabhartrika

101. Who among the following is a prominent Nayika in Kalidasa's play Vikramorvasiyam?
(A) Malavika
(B) Vasavadatta
(C) Urvashi
(D) Vasantasena

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Chandrika in the medieval period was a direct effect of:
(A) The centralisation of all Indian arts under one monolithic empire.
(B) The complete and total loss of interest in the ancient Natyasastra.
(C) Localization of dance and the need to codify Desi practices.
(D) Foreign invasions resulting in the banning of all classical dance.

164. Consider the following texts:
I. Bhavaprakasana
II. Rasamanjari
III. Sringaramanjari
IV. Surya Siddhanta
Which of the above texts are renowned for their detailed analysis of Nayakas and Nayikas?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

165. The term 'Samyuta' in relation to Hastas translates to:
(A) Single
(B) Broken
(C) Combined/Joined
(D) Reversed

166. Read the following statements:
Statement I: The term 'Marga' implies that the art form was divinely inspired and classical.
Statement II: The term 'Desi' implies that the art form was strictly for the gods and never performed for humans.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

167. Identify the incorrect statement regarding the 'Khandita' Nayika.
(A) She is furious with her lover.
(B) Her lover has arrived after spending the night with another woman.
(C) She often displays jealousy and sarcastic anger.
(D) She welcomes her lover with joy and garlands.

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168. Applying the concept of 'Aharya', a Kathakali dancer's intricate facial makeup (chutti) serves to:
(A) Project the specific character type to the entire audience.
(B) Significantly improve the dancer's eyesight during performance.
(C) Keep the dancer cool under the heat of the stage oil lamps.
(D) Protect the face against physical injury from other performers.

169. Consider the following components of classical performance:
I. Pada bhedas
II. Cari
III. Mandala
IV. Karana
V. Angahara
Which of the above relate sequentially to the progressively complex movements of the lower limbs and full body in Natyasastra?
(A) I, II, III, IV, and V
(B) II, III, IV, and V only
(C) I, II, and III only
(D) IV and V only

170. Which of the following is NOT a characteristic of 'Lasya'?
(A) Violent and martial leaps
(B) Graceful and fluid movements
(C) Often associated with female deities
(D) Soft and delicate expressions

171. The text 'Sringaramanjari', known for its detailed Nayika bheda, was written under the patronage of:
(A) King Bhoja
(B) Emperor Ashoka
(C) Krishna Deva Raya
(D) Saint Akbar Shah

172. A student demonstrating the 'Pataka' hand gesture is exhibiting competency in:
(A) Samyuta Hastas
(B) Asamyuta Hastas
(C) Pada bhedas
(D) Griva bhedas

153. Which of the following is NOT an 'Upanga' according to standard classifications?
(A) Eyes
(B) Eyebrows
(C) Legs
(D) Nose

154. Match the dancer/character in List I with the text they appear in List II.
List I: Character
P. Malavika
Q. Urvashi
R. Vasantasena
S. Sakuntala
List II: Text
1. Mricchakatikam
2. Malavikagnimitram
3. Abhijnanasakuntalam
4. Vikramorvasiyam
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

155. Identify the correct statement regarding 'Srihasta Muktavali'.
(A) It is a text exclusively dedicated to the theory of Carnatic music.
(B) It strictly forbids the use of any hand gestures in the dance form.
(C) It was written in the 19th century within the state of Tamil Nadu.
(D) It was written by Subhankara and influenced Sattriya dance.

156. A dancer wishing to master the authentic, traditional hand gestures of Odissi dance would achieve highest competency by studying:
(A) Hasta Lakshana Deepika
(B) Abhinaya Chandrika
(C) Sringaramanjari
(D) Bhavaprakasana

157. 'Kaisiki Vritti' is defined in the Natyasastra as the dramatic style characterized by:
(A) Grandeur, magic, and illusion
(B) Fierce battles and arrogant speeches
(C) Grace, charm, dance, and delicate emotions
(D) Verbal wit and philosophical debates

158. Identify the incorrect pair of text and author.
(A) Nritta Ratnavali – Jaya Senapati
(B) Nartana Nirnaya – Pundarika Vittala
(C) Sangeeta Ratnakara – Sarangadeva
(D) Rasamanjari – Bharata

159. Consider the following assertion (A) and reason (R):
Assertion (A): The categorization of Nayikas into eight avasthas (Ashtanayika) allows dancers to systematically explore the entire spectrum of romantic emotions in Abhinaya.
Reason (R): Each Avastha represents a specific psychological and situational state of a woman in love.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

160. Identify the correct pair of Nayaka and his typical dramatic role.
(A) Dhirodatta – A lowly and unskilled servant of the royal court.
(B) Dhiroddhata – A proud, jealous, and easily angered king.
(C) Dhiralalita – A ruthless and bloodthirsty demon from old myths.
(D) Dhiraprasanta – A mighty warrior god engaged in eternal combat.

161. The seventh chapter of Sangeeta Ratnakara, which deals extensively with dance, is named:
(A) Svaradhyaya
(B) Nartananadhyaya
(C) Prabandhadhyaya
(D) Taladhyaya

162. In a performance, a dancer portrays a Nayika who is angry and scolds her lover for his infidelities. This situational case demands the expression of the:
(A) Khandita Nayika
(B) Vasakasajja Nayika
(C) Abhisarika Nayika
(D) Svadhinabhartrika Nayika

163. The proliferation of region-specific treatises like Hasta Lakshana Deepika and Abhinaya

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(B) A sequence or combination of Karanas
(C) A specific costume for female dancers
(D) A hand gesture for depicting a lotus

183. Identify the incorrect pair of text and its regional association.
(A) Abhinaya Chandrika – Odisha
(B) Hasta Lakshana Deepika – Kerala
(C) Srihasta Muktavali – Assam
(D) Balarama Bharatam – Bengal

184. Consider the following assertion (A) and reason (R):
Assertion (A): The 'Desi' tradition was dynamic and continually evolving.
Reason (R): It absorbed local customs, folk elements, and regional tastes, differentiating it from the strict 'Marga' rules.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

185. Identify the correct pair of Nayaka and Nayika text with its author.
(A) Rasamanjari – Akbar Shah
(B) Sringaramanjari – Bhanudatta
(C) Bhavaprakasana – Saradatanaya
(D) Abhinaya Darpana – Kalidasa

186. The concept of 'Sabha Lakshana' describes the ideal characteristics of the:
(A) Audience and performance space
(B) Dancer
(C) King
(D) Makeup artist

187. A dancer portraying a Nayika who fully dominates her lover and keeps him completely devoted to her is presenting a case of:
(A) Vasakasajja
(B) Virahotkanthita
(C) Vipralabdha
(D) Svadhinabhartrika

188. The creation of complex rhythmic patterns using bells (Kinkini) on the dancer's feet is a direct cause-and-effect application of:
(A) Vachika Abhinaya
(B) Laya and Tala in Nritta
(C) Aharya Abhinaya
(D) Pratyanga movement

189. Consider the following Nayika avasthas:
I. Vasakasajja
II. Virahotkanthita
III. Svadhinabhartrika
IV. Kalahantarita
Which of the above states involve the Nayika waiting or longing for her lover?
(A) III and IV
(B) I and III
(C) I and II
(D) II and IV

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190. Which of the following is NOT one of the classifications of Abhinaya?
(A) Angika
(B) Vachika
(C) Aharya
(D) Nayaka

191. Read the following statements:
Statement I: Nritta Ratnavali is highly regarded for its detailed descriptions of Desi dance forms like Perani and Prenkhana.
Statement II: It was written by Jaya Senapati, a commander of the Kakatiya forces.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

192. Identify the incorrect statement regarding 'Marga' dance.
(A) It is considered the classical, original path first laid down by sages.
(B) It is unstructured and varies randomly from village to village.
(C) It is widely believed to lead the practitioner to spiritual liberation.
(D) It is traditionally contrasted with the popular Desi dance tradition.

193. Applying the concept of 'Sattvika Abhinaya', a dancer would naturally produce:

IV. Abhinaya Darpana
Which of the above texts specifically dedicate sections to extensive descriptions of Desi dance forms and Utplutikaranas?
(A) III and IV only
(B) I, II, and III
(C) I and IV only
(D) I and II only

215. Who taught Tandava to Bharata Muni according to mythological tradition?
(A) Shiva directly
(B) Parvati
(C) Brahma
(D) Tandu

216. Read the following statements:
Statement I: Lasya is the delicate, graceful style of dance.
Statement II: Lasya was introduced by Goddess Parvati.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

217. Identify the incorrect statement regarding 'Bhavaprakasana'.
(A) It deals with Rasas and Bhavas.
(B) It describes the categories of Nayakas and Nayikas.
(C) It is purely a manual for constructing Vinas.
(D) It was written by Saradatanaya.

218. Applying the concept of 'Mandala', a dancer performing a sequence of circular aerial and ground movements is executing:
(A) A complex combination of Caris
(B) A static hand pose
(C) Vachika Abhinaya
(D) Sattvika Abhinaya

219. Consider the following classical plays:
I. Pratimanatakam
II. Svapnavasavadattam
III. Malavikagnimitram
IV. Vikramorvasiyam
V. Mricchakatikam
Which of the above were written by Kalidasa?
(A) I and II
(B) IV and V
(C) I, III, and V
(D) III and IV

220. Which of the following is NOT an essential characteristic of 'Aharya Abhinaya'?
(A) Costumes
(B) Facial expressions
(C) Jewelry
(D) Stage props

221. 'Nartaki Lakshana' in classical texts is defined as:
(A) The formal rules for stage lighting and visual presentation.
(B) The specific rhythm cycles used in a traditional performance.
(C) The ideal qualities and physical attributes of a female dancer.
(D) The different types of drums used by the ensemble of musicians.

222. A student displaying proficiency in utilizing 24 specific mudras as prescribed for the regional art of Kathakali demonstrates competency in:
(A) Abhinaya Chandrika
(B) Balarama Bharatam
(C) Rasamanjari
(D) Hasta Lakshana Deepika

223. Identify the correct pair of an Anga and an Upanga.
(A) Head (Anga) – Eyes (Upanga)
(B) Hands (Anga) – Chest (Upanga)
(C) Waist (Anga) – Feet (Upanga)
(D) Eyebrows (Anga) – Nose (Upanga)

224. Arrange the following chapters of Sangeeta Ratnakara in their traditional sequential order:
I. Svaradhyaya (Notes)
II. Ragavivekadhyaya (Ragas)
III. Prabandhadhyaya (Compositions)
IV. Nartananadhyaya (Dance)
(A) I, II, III, IV
(B) IV, III, II, I
(C) I, III, II, IV
(D) II, I, III, IV

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Q. Anjali
R. Karkata
S. Tripataka
List II: Type
1. Asamyuta Hasta
2. Samyuta Hasta
(A) P-2, Q-1, R-1, S-2
(B) P-1, Q-2, R-2, S-1
(C) P-1, Q-1, R-2, S-2
(D) P-2, Q-2, R-1, S-1

205. Identify the correct statement about the term 'Tandava'.
(A) It is solely a gentle and delicate feminine dance form.
(B) It was originally taught to humans by Goddess Parvati.
(C) It includes energetic movements and 108 Karanas.
(D) It is entirely devoid of any rhythmic or metric structure.

206. A dancer wishing to show the highest level of competency in portraying a Dhirodatta Nayaka must project:
(A) Arrogance and cruelty
(B) Comic foolishness
(C) Total detachment from worldly affairs
(D) Nobility, patience, and unboastful courage

207. The concept of 'Natya' is defined as:
(A) A theatrical representation combining acting, dance, and music
(B) A purely rhythmic dance piece without expression
(C) A solo vocal performance
(D) The study of stage construction

208. Identify the incorrect pair regarding the Avasthas.
(A) Virahotkanthita – Distressed by separation
(B) Proshitabhartrika – Husband has gone abroad
(C) Svadhinabhartrika – Husband is devoted to her
(D) Abhisarika – Sleeping peacefully

209. Consider the following assertion (A) and reason (R):
Assertion (A): Abhinaya Darpana is considered a more practical manual for solo dancers than the Natyasastra.
Reason (R): It simplifies and categorizes the complex movements of Natyasastra into easily memorable lists of hastas, drishtis, and siro bhedas.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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210. Identify the correct pair of Nayika treatise and author.
(A) Rasamanjari – Bhanudatta
(B) Sringaramanjari – Bharata
(C) Bhavaprakasana – Akbar Shah
(D) Abhinaya Darpana – Saradatanaya

211. Which text is considered the most fundamental source for the study of Karanas?
(A) Abhinaya Darpana
(B) Srihasta Muktavali
(C) Natyasastra
(D) Hasta Lakshana Deepika

212. A performance case involves an elaborate group dance showcasing the 'Desi' style of the Kakatiya period. The choreographer would rely heavily on:
(A) Rasamanjari
(B) Malavikagnimitram
(C) Sringaramanjari
(D) Nritta Ratnavali

213. The division of dance into 'Baddha' and 'Anibaddha' in Nartana Nirnaya was a result of:
(A) A strict and sudden ban on the performance of Marga dance forms.
(B) The complete lack of musical instruments in the regional courts.
(C) The introduction of Western theatre styles into the subcontinent.
(D) The need to distinguish rigidly composed and improvisational dance.

214. Consider the following texts:
I. Sangeeta Ratnakara
II. Nritta Ratnavali
III. Nartana Nirnaya

235. Identify the correct pair of term and its English translation in the context of dance.
(A) Natya – Pure, rhythmic dance
(B) Nritya – Drama with dialogues
(C) Aharya – Hand gestures
(D) Nritta – Pure, rhythmic dance

236. Which classical text provides the most comprehensive foundational theory on Rasa (aesthetic flavor), defining it through the union of Vibhava, Anubhava, and Vyabhicari Bhavas?
(A) Abhinaya Darpana
(B) Natyasastra
(C) Nritta Ratnavali
(D) Srihasta Muktavali

237. A performance case involves a solo dancer using only expressive eyes, eyebrows, and a few hand gestures to convey a deeply emotional poem without moving her feet. This relies heavily on:
(A) Nritta
(B) Aharya Abhinaya
(C) Upanga and Angika Abhinaya
(D) Tandava

238. The inclusion of complex 'Utplutikaranas' (leaps/jumps) in later medieval texts was a result of:
(A) The strict and unwavering enforcement of Marga rules by sages.
(B) The sudden and total banning of all female dancers in temples.
(C) The complete and total lack of available stage space for dancers.
(D) Influence of martial arts and dynamic Desi traditions on dance.

239. Consider the following statements about 'Abhinaya Chandrika':
I. It is a fundamental text for Odissi dance.
II. It describes specific postures like Tribhangi.
III. It was authored by Mahesvara Mahapatra.
IV. It is completely focused on Kathakali.
Which of the above combinations of statements is correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

240. The character 'Kaushiki' in Malavikagnimitram serves the dramatic function of:
(A) The lead dancer
(B) A learned judge of the dance competition
(C) The male protagonist
(D) A villainous queen

241. Read the following statements:
Statement I: Nartana Nirnaya was authored by Pundarika Vittala.
Statement II: It strictly completely ignores Desi dance forms.
Which of the following options is correct?
(A) Both Statement I and II are correct
(B) Both Statement I and II are incorrect
(C) Statement I is correct, Statement II is incorrect
(D) Statement I is incorrect, Statement II is correct

242. Identify the incorrect statement regarding 'Sangeeta Ratnakara'.
(A) It was written before the Natyasastra.
(B) It is often called the 'Saptadhyayi' because it has seven chapters.
(C) The seventh chapter is Nartananadhyaya.
(D) It provides extensive details on both Marga and Desi concepts.

243. Applying the concept of 'Angika Abhinaya', a dancer shivering to depict cold weather is:
(A) Stylized Aharya such as elaborate stage makeup.
(B) Vocal music and the recitation of rhythmic lyrics.
(C) Using the body to convey an experience.
(D) Physical stage props and decorative hand-held items.

244. Consider the following classical texts:
I. Balarama Bharatam
II. Hasta Lakshana Deepika
III. Abhinaya Chandrika
IV. Srihasta Muktavali
V. Rasamanjari
Which of the above texts are primarily specific to the regional dance forms of Eastern India (Odisha and Assam)?
(A) I and II
(B) II and V
(C) IV and V

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225. A Nayika's lover is continuously unfaithful, leading her into a state of constant bickering, separation, and remorse. This specific situational case is best defined as:
(A) Svadhinabhartrika
(B) Kalahantarita
(C) Vasakasajja
(D) Proshitabhartrika

226. The treatise 'Balarama Bharatam' is highly significant for the study of dance traditions in:
(A) Kerala
(B) Odisha
(C) Assam
(D) Manipur

227. Read the following statements:
Statement I: Srihasta Muktavali was authored by Subhankara.
Statement II: It has heavily influenced the Sattriya dance tradition of Assam.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

228. Which of the following plays is authored by Sudraka?
(A) Malavikagnimitram
(B) Svapnavasavadattam
(C) Pratimanatakam
(D) Mricchakatikam

229. Match the author in List I with their era/ patronage in List II.
List I: Author
P. Sarangadeva
Q. Jaya Senapati
R. Akbar Shah
S. Balarama Varma
List II: Era/Patronage
1. Kakatiya Dynasty
2. Yadavas of Devagiri
3. Travancore Royal Family
4. Deccan/Golconda Sultanate era
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-2, Q-1, R-4, S-3
(D) P-4, Q-3, R-2, S-1

230. Identify the correct statement about 'Pratyanga'.
(A) It refers to the minor facial features such as the lips and teeth.
(B) It refers to intermediate parts like the neck, arms, and thighs.
(C) It refers to the main body parts like the head and the entire torso.
(D) It refers to the musical accompaniment and the instrumentalists.

231. A dancer who flawlessly coordinates the rhythmic striking of her feet while maintaining a steady tempo is demonstrating competency in:
(A) Vachika Abhinaya
(B) Sattvika Abhinaya
(C) Griva bhedas
(D) Pada bhedas and Laya

232. 'Rasamanjari' is fundamentally defined as a text that explores:
(A) The detailed taxonomy of Nayakas and Nayikas
(B) The mathematical construction of talas
(C) The history of temple architecture
(D) The biographies of famous dancers

233. Identify the incorrect pair of Nayika Avastha and its description.
(A) Abhisarika – Boldly goes out to meet her lover in the night.
(B) Vipralabdha – Deeply deceived by her beloved lover's absence.
(C) Vasakasajja – Weeping in isolation without any hope.
(D) Khandita – Angry with her lover's infidelity and subsequent lies.

234. Consider the following assertion (A) and reason (R):
Assertion (A): The Natyasastra is considered the Fifth Veda (Natyaveda).
Reason (R): It was created by Brahma by taking elements from the four existing Vedas to make knowledge accessible to all classes.
Which of the following options is correct?
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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audience, including the spatial arrangement, the role of the patron, and the criteria for an ideal spectator. By extracting these criteria from the Nartana Nirnaya and related texts, the study highlights a highly institutionalized approach to performance art. This scenario demonstrates that medieval theoreticians viewed the success of a dance not merely through the isolated skill of the dancer, but as a symbiotic relationship between a fully qualified performer and a cultivated, properly structured assembly, thereby ensuring a holistic artistic experience for all participants involved.

Based on the above source, attempt the following five questions.

266. Which treatise is the primary focus of the cultural theorist's investigation in this passage?
(A) Sangeeta Ratnakara
(B) Nartana Nirnaya
(C) Abhinaya Darpana
(D) Bhavaprakasana

267. What does the concept of Nartaki lakshana meticulously detail?
(A) The spatial arrangement of the audience assembly
(B) Dancer's physical and technical traits
(C) The role of the patron in the assembly's leadership
(D) The criteria for an ideal spectator in the hall

268. Which concept delineates the characteristics of the assembly or audience?
(A) Sabha lakshana
(B) Nartaki lakshana
(C) Nritta lakshana
(D) Natya lakshana

269. According to Sabha lakshana, which of the following is considered part of the assembly's characteristics?
(A) The emotional intelligence of the performer
(B) The complex choreography of the solo dancer
(C) Spatial arrangement and patron's role
(D) The physical attributes of the lead dancer

270. How did medieval theoreticians view the success of a dance performance?
(A) Through the isolated technical skill of the dancer
(B) Relationship between performer and assembly
(C) Exclusively through the financial contributions of the patron
(D) Through the spontaneous improvisation of the audience

Direction : Please read the following source carefully.

A choreographic researcher undertaking a specific study of movement vocabularies in ancient texts meticulously dissects the structural units that comprise traditional dance techniques. The academic scenario involves a systematic deconstruction of physical articulation into foundational categories: padas, hastas, caris, mandalas, and karanas. The scholar first documents the diverse positions and movements of the feet, termed padas, which serve as the rhythmic base. Subsequently, the analysis shifts to hastas, evaluating how specific hand gestures convey both aesthetic geometry and narrative meaning. The researcher then correlates these static elements with dynamic transitions by studying caris, the coordinated movements of the lower limbs. As these singular limb movements combine, the study examines mandalas, which represent the complex, unified postural sequences spanning the entire body. Finally, the investigation culminates in the analysis of karanas, the synchronized combination of footwork, body posture, and hand gestures acting as the ultimate choreographic unit. By isolating and then synthesizing padas, hastas, caris, mandalas, and karanas, the researcher reconstructs the mechanical grammar of ancient performance, revealing a highly calculated and mathematically precise approach to physical expression.

Based on the above source, attempt the following five questions.

271. Which category serves as the rhythmic base through diverse positions and movements of the feet?
(A) Hastas
(B) Mandalas
(C) Padas
(D) Karanas

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(D) III and IV

245. Which of the following is NOT classified as a feature of 'Marga' tradition?
(A) Origin traditionally traced back to ancient sages like Bharata.
(B) Strict and unwavering adherence to standardized classical rules.
(C) Aimed primarily at spiritual and religious elevation.
(D) Extreme regional variations that ignore classical rules.

246. 'Dhirodatta' is essentially defined as a hero who is:
(A) Arrogant and aggressive
(B) Brave, noble, and free from vanity
(C) Focused solely on comedic relief
(D) A merchant interested only in wealth

247. A scholar comparing the 'Ashtanayika' (eight heroines) across different eras would demonstrate ultimate competency by analyzing Bharata's Natyasastra alongside Akbar Shah's:
(A) Abhinaya Darpana
(B) Nritta Ratnavali
(C) Surya Siddhanta
(D) Sringaramanjari

248. Identify the correct pair of term and definition.
(A) Karana – A coordinated unit of dance movement.
(B) Cari – Complex and stylized movement of the expressive hands.
(C) Mandala – Precise and rhythmic movement of the expressive eyes.
(D) Angahara – Vocal singing and chanting during the performance.

249. Applying the text 'Sringaramanjari' to a choreography, a dancer would be primarily focusing on:
(A) Complex rhythmic footwork and technical dance sequences.
(B) The detailed historical evolution of musical instruments.
(C) Nuanced emotional states and typologies of Nayakas and Nayikas.
(D) The architectural principles and layout of classical stage spaces.

250. The term 'Proshitabhartrika' describes a Nayika whose husband/lover has:
(A) Gone away on a long journey or is abroad
(B) Returned with gifts
(C) Been caught cheating
(D) Built a new house for her

Direction : Please read the following source carefully.

A scholarly investigation into early Sanskrit literature reveals significant references to dance embedded within classical dramatic frameworks. When examining the surviving works of Kalidasa, Bhasa, and Sudraka, researchers observe that these playwrights frequently integrated performative dance sequences to advance narrative progression and emotional depth. In this academic scenario, a textual analyst reviews the specific scenes where choreographic elements are explicitly mentioned or implicitly required by the dramatic text. Bhasa's pioneering plays often establish a foundational understanding of theatrical movement, which later evolved. Kalidasa's masterpieces demonstrate a sophisticated incorporation of aesthetic grace, wherein characters utilize rhythmic motion to articulate subtle psychological states. Similarly, Sudraka's structural composition provides critical insights into how dance functioned as an interactive social and narrative mechanism within the ancient theatrical repertoire. By systematically cataloguing these literary references, the researcher reconstructs a brief but vital study of how ancient playwrights conceptualized performative arts. This investigation confirms that classical Sanskrit drama did not treat dance merely as an ornamental interlude, but rather as an intrinsic communicative tool essential for conveying the multidimensional experiences of the characters portrayed on stage.

Based on the above source, attempt the following five questions.

251. According to the source, why did ancient playwrights integrate performative dance sequences?
(A) To replace dialogue in the climax
(B) To advance narrative and emotion
(C) To serve strictly as an ornamental interlude
(D) To delay the resolution of the dramatic conflict

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252. Whose works are described as pioneering plays that establish a foundational understanding of theatrical movement?
(A) Bhasa
(B) Sudraka
(C) Kalidasa
(D) Anonymous playwrights

253. How does the text describe Kalidasa's incorporation of aesthetic grace?
(A) Vigorous acrobatic movements conveying aggression
(B) Complete reliance on unstructured improvisation
(C) Rhythmic motion and psychological states
(D) Minimal movement emphasizing classical verbal poetry

254. What insight is provided by Sudraka's structural composition?
(A) Dance as a solitary act disconnected from the plot
(B) Dance as exclusively restricted to religious rituals
(C) Dance as a disruptive element in theatrical structure
(D) Dance as an interactive social and narrative mechanism

255. The investigation confirms that classical Sanskrit drama treated dance as:
(A) An ornamental interlude devoid of meaning
(B) A separate performance unrelated to the play
(C) An intrinsic communicative tool
(D) A purely technical exercise for actors

Direction : Please read the following source carefully.

In an advanced seminar on ancient and medieval treatises, a dance historian evaluates the foundational terminology that dictates movement aesthetics, specifically focusing on the Natyasastra and Abhinaya Darpana. The researcher meticulously categorizes performative execution into three distinct domains: Natya, encompassing the dramatic element; Nritta, representing pure, abstract movement devoid of specific narrative intent; and Nritya, which harmonizes rhythmic motion with expressive storytelling. Furthermore, the analysis highlights the duality of performative energy through the concepts of Lasya and Tandava. The scholar identifies Lasya as the embodiment of delicate, graceful, and lyrical movements, often contrasting with the vigorous, forceful, and dynamic attributes characteristic of Tandava. By scrutinizing these primary texts, the academic demonstrates how these conceptual frameworks shaped the structural evolution of Indian classical dance. The case study illustrates that understanding the precise distinctions between Natya, Nritta, and Nritya, alongside the energetic polarities of Lasya and Tandava, is crucial for interpreting the theoretical treatises. This systematic classification provides contemporary practitioners and theoreticians with a comprehensive vocabulary to decode the intricate choreographic principles established in ancient manual instructions.

Based on the above source, attempt the following five questions.

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256. How does the researcher define Nritta in the given source?
(A) The dramatic element of complex performance
(B) Abstract movement without specific intent
(C) Harmonized rhythmic motion with expressive storytelling
(D) Vigorous, forceful, and dynamic physical attributes

257. Which domain harmonizes rhythmic motion with expressive storytelling?
(A) Nritta
(B) Lasya
(C) Natya
(D) Nritya

258. The concept of Lasya is identified in the passage as embodying:
(A) Delicate, graceful, and lyrical movements
(B) Vigorous, forceful, and dynamic attributes
(C) Pure, abstract storytelling
(D) Non-rhythmic dramatic expressions

259. Which two texts are specifically mentioned as being evaluated by the dance historian?
(A) Sangeeta Ratnakara and Nartana Nirnaya
(B) Rasamanjari and Sringaramanjari
(C) Natyasastra and Abhinaya Darpana
(D) Bhavaprakasana and Nritta Ratnavali

260. What purpose does this systematic classification serve for contemporary practitioners and theoreticians?
(A) To decode intricate choreographic principles
(B) To discard ancient manual instructions
(C) To separate modern dance from ancient theories
(D) To prove the irrelevance of performative energy

Direction : Please read the following source carefully.

A medievalist conducting a comparative study of the Sangeeta Ratnakara and Nritta Ratnavali focuses on the stylistic bifurcations and rhythmic structures of historical performance practices. The researcher examines the conceptual divide between Marga and Desi traditions. The text outlines Marga as the highly formalized, classical pathway rooted in strict ancient prescriptions, while Desi represents the regional, evolving variations that reflect localized cultural expressions. In documenting these stylistic boundaries, the academic also confronts the structural organization of choreographic timing through the principles of Baddha and Anibaddha. The case analysis reveals that Baddha refers to rigidly structured and metrically bound compositions, whereas Anibaddha denotes unbound, free-flowing improvisational segments within the performance. By analyzing the Sangeeta Ratnakara and Nritta Ratnavali, the scholar constructs a theoretical model that juxtaposes the enduring rigidity of Marga with the dynamic adaptability of Desi forms. This investigation underscores how medieval treatises documented the transitional phases of performative art, balancing classical adherence with regional innovation and strict metric boundaries with rhythmic freedom to enrich the overall performative vocabulary.

Based on the above source, attempt the following five questions.

261. In the comparative study, what does Marga represent?
(A) Regional variations reflecting localized expressions
(B) Unbound, free-flowing improvisational segments
(C) The complete absence of metric boundaries in performance
(D) Formalized, classical, and strict pathways

262. How is Desi defined in the academic's examination?
(A) Rigidly structured choreographic timing
(B) Regional, evolving, and localized variations
(C) Formalized pathways of ancient prescriptions
(D) Metrically bound compositional structures

263. According to the passage, the principle of Baddha refers to:
(A) Free-flowing improvisational segments
(B) Localized cultural expressions
(C) Rigidly structured metrical compositions
(D) Dynamic adaptability of regional forms

264. Which concept denotes unbound, free-flowing improvisational segments?
(A) Baddha-vriti
(B) Marga-paddhati
(C) Desi-prakara
(D) Anibaddha

265. Which two treatises are being analyzed in this medievalist's study?
(A) Sangeeta Ratnakara and Nritta Ratnavali
(B) Natyasastra and Abhinaya Darpana
(C) Balarama Bharatam and Hasta Lakshana Deepika
(D) Rasamanjari and Sringaramanjari

Direction : Please read the following source carefully.

During a detailed examination of late medieval treatises, particularly the Nartana Nirnaya, a cultural theorist investigates the prescribed standards for performers and performance spaces. The academic analysis centers on the vital concepts of Nartaki lakshana and Sabha lakshana, which establish the qualitative benchmarks for classical execution. The researcher observes that Nartaki lakshana meticulously details the physical attributes, technical proficiency, and emotional intelligence required of a professional dancer. These qualifications ensured that the performer could seamlessly execute complex choreographies while maintaining aesthetic appeal. Concurrently, the scholar evaluates Sabha lakshana, which delineates the characteristics of the assembly or

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(A) Specific hand gestures used to depict a soaring bird.
(B) Tears, perspiration, or a visible change of voice.
(C) A specific acrobatic jump or powerful leap on the stage.
(D) A rhythmic recitation of complex theatrical syllables.

194. Consider the following types of texts:
I. Dramaturgy (e.g., Natyasastra)
II. Specialized Dance Manuals (e.g., Abhinaya Darpana)
III. Regional treatises (e.g., Hasta Lakshana Deepika)
IV. Nayaka-Nayika treatises (e.g., Rasamanjari)
V. Treatises on Medicine (e.g., Charaka Samhita)
Which of the above combinations are relevant to the study of classical dance aesthetics and characters?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, and III only
(D) III, IV, and V only

195. Which text contains the famous sloka "Yato hastastato drishti..." (Where the hands go, the eyes should follow)?
(A) Natyasastra
(B) Rasamanjari
(C) Abhinaya Darpana
(D) Mricchakatikam

196. 'Vipralabdha' Nayika is defined as one who:
(A) Is fully satisfied and happy with the devotion of her beloved lover.
(B) Is preparing her house and surroundings for her lover's nightly arrival.
(C) Scolds her lover for being caught cheating with another young woman.
(D) Deeply hurt because her lover failed to arrive at the meeting place.

197. A student successfully performing all 108 Karanas is demonstrating a master-level competency in the rules set forth by:
(A) Sringaramanjari
(B) Bhavaprakasana
(C) Mricchakatikam
(D) Natyasastra

198. Identify the correct pair of text and the concept it primarily details.
(A) Abhinaya Darpana – Musical scales
(B) Sringaramanjari – Nayika bhedas
(C) Surya Siddhanta – Karanas
(D) Hasta Lakshana Deepika – Architecture

199. Applying the concept of 'Upanga', which body parts are heavily utilized in expressing the 'Sringara' Rasa?
(A) Feet and knees
(B) Shoulders and back
(C) Hands and arms
(D) Eyes, eyebrows, and lips

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200. In a dramatic presentation, the use of a distinct crown to depict a King is a clear case of:
(A) Aharya Abhinaya
(B) Angika Abhinaya
(C) Vachika Abhinaya
(D) Sattvika Abhinaya

201. Which Sanskrit dramatist is known for writing the play 'Pratimanatakam'?
(A) Kalidasa
(B) Bhasa
(C) Sudraka
(D) Bhavabhuti

202. Read the following statements:
Statement I: The 'Asamyuta Hastas' are used with one hand.
Statement II: The 'Samyuta Hastas' require the use of both hands together.
Which of the following options is correct?
(A) Both Statement I and II are true
(B) Both Statement I and II are false
(C) Statement I is true but Statement II is false
(D) Statement I is false but Statement II is true

203. Which of the following texts is NOT written by Kalidasa?
(A) Malavikagnimitram
(B) Vikramorvasiyam
(C) Abhijnanasakuntalam
(D) Mricchakatikam

204. Match the hand gesture in List I with its type in List II.
List I: Hand Gesture
P. Pataka

272. What do hastas convey according to the researcher's analysis?
(A) Rhythmic footwork
(B) Aesthetic geometry and narrative meaning
(C) Coordinated movements of the lower limbs
(D) Unified postural sequences spanning the entire body

273. How are caris defined in the passage?
(A) Hand gestures conveying meaning
(B) The ultimate choreographic unit
(C) The spatial arrangement of the performance
(D) Coordinated movements of the lower limbs

274. What do mandalas represent in the structural grammar of dance?
(A) Unified postural sequences of the body
(B) Isolated hand gestures with specific meanings
(C) The foundational rhythmic base of the feet
(D) The purely facial expressions of the dancer

275. Which category is described as the synchronized combination of footwork, body posture, and hand gestures acting as the ultimate choreographic unit?
(A) Padas
(B) Caris
(C) Karanas
(D) Mandalas

Direction : Please read the following source carefully.

In an anatomical analysis of classical Indian dance treatises, an academic practitioner investigates the strict hierarchical categorization of the human body utilized for expressive articulation. The researcher focuses on the specific study of physical divisions classified into anga, upanga, and pratyanga movements. The case study begins by defining the anga, representing the major limbs and primary structural components of the body, such as the head, chest, hands, and feet, which dictate the overarching posture. Following this, the academic examines the pratyanga, which includes the intermediate or connecting body parts like the neck, shoulders, and thighs that facilitate fluid transitions. Ultimately, the analysis delves into the upanga, detailing the minor limbs and subtle facial features, including the eyes, eyebrows, and cheeks, crucial for nuanced emotional articulation. By cataloguing these distinct anatomical layers, the practitioner formulates a comprehensive training methodology that ensures synchronized bodily movement. This scholarly investigation emphasizes that mastery of classical choreography requires a simultaneous and conscious manipulation of the anga, pratyanga, and upanga, resulting in a cohesive physical performance that aligns with ancient textual mandates concerning human movement.

Based on the above source, attempt the following five questions.

276. In the anatomical analysis of classical dance, what does the anga represent?
(A) Major limbs and primary structural parts
(B) Minor limbs and subtle facial features
(C) Intermediate or connecting body parts
(D) External ornamental stage accessories

277. Which body parts are classified under the pratyanga?
(A) Eyes, eyebrows, and cheeks
(B) Head, chest, hands, and feet
(C) The mind and emotional states
(D) Neck, shoulders, and thighs

278. What is the primary function of the pratyanga movements?
(A) To dictate the overarching posture
(B) To facilitate fluid transitions
(C) To control purely rhythmic footwork
(D) To articulate nuanced facial emotions

279. Which category details minor limbs and subtle facial features crucial for emotional articulation?
(A) Anga
(B) Pratyanga
(C) Upanga
(D) Mandala

280. What does mastery of classical choreography require, according to the passage?
(A) Exclusive focus on the upanga movements
(B) Complete disregard for the major limbs
(C) Isolation of anga from all other body parts
(D) Manipulation of anga, pratyanga, and upanga

Direction : Please read the following source carefully.

An extensive textual analysis conducted by a

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focusing on musical scales or melodies, this treatise is famous for its detailed and systematic classification of the various types of heroes and heroines in classical romantic literature.

28. (B) The influential commentary on Natyasastra known as Abhinavabharati
Akbar Shah, also known as Bade Ghulam Hussain, authored several works on aesthetics and the classification of heroines, such as Sringaramanjari. However, the famous commentary on Bharata's Natyasastra was written by the tenth-century Kashmiri philosopher and aesthetician Abhinavagupta. This commentary remains the most authoritative interpretation of ancient Indian dramatic theory and the essential concept of aesthetic bliss.

29. (C) P-3, Q-4, R-1, S-2
Classical dance utilizes eight situational states to portray a heroine's romantic journey. A Vasakasajja is one who dresses up while waiting for her beloved, while a Virahotkanthita feels distress due to his absence. A Khandita expresses anger upon discovering her lover's infidelity. Finally, an Abhisarika is characterized by her boldness in going out to meet her lover tonight.

30. (D) There are 108 Karanas mentioned in the Natyasastra.
The fundamental units of movement in ancient Indian dance consist of coordinated hand and foot positions. The most comprehensive source for these movements is the Natyasastra, which precisely catalogs exactly one hundred and eight distinct units. These are not merely facial expressions but involve the whole body, and they are visually preserved in the carvings of many major temples.

31. (A) Lower limbs/feet
Technical terminology in classical dance identifies specific movements for different body parts. A Cari is defined as the harmonious movement of a single leg, involving the foot, calf, thigh, and hip. These movements are the basic building blocks for more complex sequences like Karanas and are essential for maintaining the rhythmic and spatial dynamics of a traditional performance.

32. (B) A combination of Caris
Movement in Indian classical dance progresses from simple to complex units. While a Cari involves the movement of one leg, a combination of multiple Caris results in more sophisticated patterns. These complex movement sequences are known as Mandalas, which can be performed on the ground or in the air, forming the basis for advanced footwork and complex spatial choreography.

33. (B) Mushti – Samyuta
Hand gestures are classified based on whether they involve one hand or both. Anjali, Kapota, and Karkata are examples of gestures where both hands are joined or used together, placing them in the Samyuta category. However, Mushti is a single-hand gesture formed by folding the fingers into a fist, thus belonging to the Asamyuta classification in classical treatises.

34. (D) A is false but R is true.
Mythological tradition states that Lord Shiva instructed his disciple Tandu to teach a specific style of dance to the sage Bharata, which is why it bears his name. However, it is incorrect to say this style is exclusively angry or destructive. It encompasses various moods, including the joy of creation, and is characterized by vigorous and powerful movements.

35. (C) Sama – Looking straight without winking
The Abhinaya Darpana identifies several distinct movements of the eyes to aid in emotional expression. Looking straight ahead with a steady, unblinking gaze is defined by this specific term. Other movements include Alokita, which involves turning the eyes in a circle, and Pralokita, which means looking from side to side, showing the complexity of eye-based communication in dance.

36. (D) Shaking the head up and down
Head movements are essential for conveying agreement, denial, and various emotional states in classical performance. The movement described as shaking the head slowly up and down is used to indicate questioning, calling, or giving an order. This is distinct from movements like Dhuta, which involves side-to-side motion, showing the precision of the classical system of gestures in India.

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performative tradition.

Based on the above source, attempt the following five questions.

286. Which specialized text provides a distinct regional lexicon for hand gestures that diverges slightly from pan-Indian models?
(A) Balarama Bharatam
(B) Abhinaya Chandrika
(C) Sangeeta Ratnakara
(D) Hasta Lakshana Deepika

287. What aspect of the Balarama Bharatam is evaluated by the researcher?
(A) Its specific codification of pan-Indian vocal music
(B) Its strict adherence to the Natyasastra without adaptation
(C) Structural contributions to technique
(D) Its guidelines for architectural stage construction

288. The Abhinaya Chandrika is documented in the study for its specific regional codification of:
(A) Stage lighting and acoustics
(B) Graceful postures and expressive nuances
(C) Theoretical musical scales
(D) Financial compensation for performers

289. What specialized compilation is identified in the Srihasta Muktavali?
(A) Assembly characteristics
(B) Orchestral arrangements
(C) Poetic meters
(D) Hand movements

290. What does the comparative analysis of these four texts prove regarding classical dance theory?
(A) Regional identities in a broader tradition
(B) They completely erased any unified conceptual framework across the subcontinent
(C) They proved that regional variations were inferior to the classical pathways
(D) They demonstrated that classical dance was identical across all geographic areas

Direction : Please read the following source carefully.

In a dramaturgical seminar concerning character typologies, a literary critic systematically analyzes the structural categories of protagonists as outlined in foundational Sanskrit treatises. The academic investigation centers on the various categories and typologies of Nayakas and Nayikas according to Bharata's Natyasastra and Saradatanaya's Bhavaprakasana. The researcher first dissects the Natyasastra to catalogue the primary classifications of the hero (Nayaka) and heroine (Nayika), noting how their character traits, moral dispositions, and social standings dictate their performative behavior on stage. Subsequently, the scholar transitions to Saradatanaya's Bhavaprakasana to examine its expanded and nuanced sub-categorizations of these character types. The case study reveals how the Bhavaprakasana elaborates upon Bharata's foundational framework by introducing complex psychological profiles and shifting relational dynamics. By comparing these two critical texts, the academic formulates a comprehensive understanding of character construction in ancient dramaturgy. This theoretical exploration underscores that the meticulous typologies of Nayakas and Nayikas were not mere literary embellishments, but functioned as rigid psychological blueprints designed to guide performers in portraying consistent, recognizable, and deeply resonant human archetypes within the theatrical space.

Based on the above source, attempt the following five questions.

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291. According to the passage, which text provides the foundational classifications of the hero and heroine?
(A) Bhanudatta's Rasamanjari
(B) Akbar Shah's Sringaramanjari
(C) Bharata's Natyasastra
(D) Nartana Nirnaya

292. What dictates the performative behavior of Nayakas and Nayikas on stage in the primary classifications?
(A) Character traits, morals, and standings
(B) Their physical height and vocal range
(C) The geographic location of the performance
(D) The improvisational choices of the instrumentalists

293. Which text introduces expanded and nuanced sub-categorizations, including complex psychological profiles?

9. (B) Both A and R are true but R is not the correct explanation of A.
Theoretical texts distinguish between two distinct paths of artistic tradition. The first refers to the divinely inspired, standardized classical path often associated with ancient sages. The second represents regional variations that adapt to local customs and tastes. While both categories are factually accurate, the existence of regional diversity does not inherently explain the origins of the standardized classical tradition.

10. (A) Hasta Lakshana Deepika – Kathakali (Kerala)
Many regional treatises were developed to codify specific localized traditions. The Hasta Lakshana Deepika serves as a primary source for the elaborate hand gesture system utilized in the Southwest. Conversely, texts like Abhinaya Chandrika are associated with the eastern state of Odisha. These manuals reflect the evolution of diverse regional styles within the broader framework of Indian classical arts.

11. (D) Abhinaya Darpana
Specialized treatises provide detailed instructions for the use of hand gestures and body movements. While several texts discuss dramaturgy and aesthetics, this specific manual by Nandikesvara is preferred for its concise and practical categorization. It serves as the primary technical guide for students of Bharatanatyam, offering a comprehensive list of single and double hand gestures used in performance.

12. (B) Ganadasa
In the dramatic narrative of Malavikagnimitram, a rivalry between two royal dance masters serves as a central plot point. Haradatta and another instructor compete to prove the superiority of their teaching methods. Malavika is the exceptionally talented pupil of the latter teacher, whose mastery is demonstrated through her flawless performance of the Chalikya dance before the appointed judges.

13. (C) Support facial expressions and specific symbolic meanings in Abhinaya.
Subtle manipulations of the body enhance the overall communication in classical performance. Movements of the neck are not primarily for physical balance or rhythmic endings but are essential tools for expression. They provide the necessary physical framing and emphasis for facial gestures, helping the dancer convey complex emotional states and specific narrative meanings during the representational segments of the dance.

14. (D) I, II, and IV
Traditional treatises define specific physical and artistic requirements for a female dancer. An ideal performer should possess youth, beauty, and a deep understanding of rhythm and tempo. Furthermore, the ability to follow instrumental music is a mandatory skill. Conversely, being overly tall or heavily built is listed among the physical flaws that a professional classical dancer should strictly avoid.

15. (A) The wish-fulfilling tree (Kalpataru)
The concept of the assembly or audience is highly ritualized in classical Indian aesthetics. According to the descriptions in Abhinaya Darpana, the various components of the gathering are compared to parts of a celestial tree. In this metaphor, the assembly itself is the wish-fulfilling tree, representing a divine space where the fruits of artistic labor are finally realized.

16. (A) Both Statement I and II are true
During the thirteenth century, the scholar Sarangadeva compiled an encyclopedic work on music and dance under the Yadava dynasty. This treatise is divided into seven distinct chapters, earning it the name Saptadhyayi. The final chapter, known as the Nartananadhyaya, focuses exclusively on the theory and practice of dance, bridging the gap between ancient classical and medieval regional styles.

17. (B) It focuses only on Marga while ignoring Desi styles.
Authored by the military commander Jaya Senapati during the Kakatiya period, this treatise is significant for its comprehensive scope. Unlike texts that focus solely on classical traditions, it provides valuable documentation of various regional and popular forms. It specifically describes ancient styles such as Perani and Gondali, making it a crucial source for understanding the diversity of medieval Indian dance.

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ANSWERS

1. (B) Chalikya
In the play, Malavika performs the Chalikya dance under the guidance of Ganadasa. This dance is a specialized form of performance that combines music and movement. It is used as a medium to showcase her deep technical skill and emotional expression, proving her artistic superiority over the other student during the competition held at the royal court.

2. (D) Statement I is false but Statement II is true
Classical Sanskrit dramas frequently incorporate references to fine arts. While Statement II correctly identifies Vasantasena as an accomplished artist in Sudraka's play, Statement I is incorrect because Bhasa's works, such as Svapnavasavadattam, contain significant mentions of musical instruments like the Vina. This highlights the deep integration of music and performance within early theatrical traditions in ancient India.

3. (C) Surya Siddhanta
Technical manuals for classical arts focus on movement, gestures, and dramaturgy. Treatises such as Abhinaya Darpana, Nritta Ratnavali, and Nartana Nirnaya are essential texts for understanding Indian dance theory. However, the specified text is a major work on ancient Indian astronomy and mathematics, dealing with planetary motions and time calculations rather than the performing arts or dance aesthetics.

4. (D) P-2, Q-1, R-4, S-3
Historical scholars contributed specific manuals to the field of performing arts. Sarangadeva authored the Sangeeta Ratnakara, while Jaya Senapati documented regional forms in Nritta Ratnavali. Nandikesvara is the legendary author of the Abhinaya Darpana, focusing on gestures. Finally, Pundarika Vittala wrote Nartana Nirnaya, which bridges classical and regional traditions during the medieval era in both North and South.

5. (C) Natya integrates drama, dance, and music to evoke Rasa.
The ancient tradition of Indian dramaturgy defines Natya as a holistic art form. It is not merely rhythmic movement or verbal dialogue but a sophisticated synthesis of acting, dancing, and musical elements. This combination is designed to transport the audience into an aesthetic experience, successfully evoking emotional flavors known as Rasa through systematic representation and skilled theatrical performance.

6. (B) Nritta
Indian classical dance is divided into three distinct categories based on expression and narrative. The form involving abstract, rhythmic movements that focus on beauty and technique without conveying any specific story or mood is known as pure dance. This style emphasizes footwork and body posture rather than the representational aspects of storytelling or complex emotional communication through facial expressions.

(D) A graceful, gentle dance form associated with Goddess Parvati.
Classical dance is categorized into two main styles based on energy and temperament. While Tandava represents vigorous and powerful movements, its counterpart is a delicate and fluid style. Tradition attributes the origin of this graceful form to Goddess Parvati, emphasizing softness, charm, and emotional subtlety, making it a vital component of the classical repertoire in the Indian tradition.

8. (A) Eyes – Pratyanga
Classical manuals categorize the body into three major divisions for movement analysis. Major parts like the head, hands, and chest are classified as Angas, while intermediate parts like the neck and shoulders are Pratyangas. Minor parts, particularly the facial features like the eyes, eyebrows, and nose, are specifically designated as Upangas in the technical terminology of the classical system.

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classical arts scholar focuses on the detailed study of the Abhinaya Darpana, a seminal treatise dedicated primarily to the methodology of expressive gesture. In this academic scenario, the researcher scrutinizes the text to understand how it codifies the physical apparatus required for effective storytelling. Unlike broader dramaturgical texts, the Abhinaya Darpana is evaluated for its concentrated approach to bodily movement, isolating specific physical actions to maximize dramatic communication. The scholar systematically reviews the manual's rigorous definitions of physical postures and communicative hand gestures, noting its precise instructional tone. Through this detailed study, the academic highlights the treatise's profound influence on practical training regimens, as it distills complex performative theories into accessible, structured pedagogical steps. The investigation reveals that the Abhinaya Darpana serves as an essential bridge between abstract aesthetic theory and practical execution on stage. By analyzing its systematic classification of gestures, the researcher demonstrates how this specific text formalized a universal vocabulary of physical expression, becoming an indispensable tool for practitioners seeking to master the intricacies of non-verbal narrative delivery.

Based on the above source, attempt the following five questions.

281. What is the primary methodological focus of the Abhinaya Darpana according to the scholar?
(A) Expressive gesture and bodily movement
(B) Acoustic principles of stage design
(C) The architectural dimensions of the hall
(D) Financial patronization of the arts

282. How does the Abhinaya Darpana differ from broader dramaturgical texts?
(A) It focuses entirely on vocal projection
(B) Physical actions for dramatic communication
(C) It ignores bodily movement entirely
(D) It concentrates on audience seating

283. What aspect of the manual's instructional tone does the scholar systematically review?
(A) Its ambiguous and poetic philosophical musings
(B) Physical postures and hand gestures
(C) Its reliance on completely improvisational techniques
(D) Its historical timeline of ancient empires

284. How does the treatise influence practical training regimens?
(A) Structured and accessible pedagogical steps
(B) By replacing physical practice with theoretical debate
(C) By discouraging the use of hand gestures
(D) By eliminating the need for a codified vocabulary

285. The investigation reveals that the Abhinaya Darpana serves as an essential bridge between:
(A) Regional folklore and modern cinema
(B) Musical instrumentation and vocal performance
(C) Aesthetic theory and stage execution
(D) Historical politics and theatrical economics

Direction : Please read the following source carefully.

A comparative literary researcher initiates a region-specific study of dramaturgical texts, focusing on the localized adaptations of classical hand gestures and physical expressions. This academic scenario introduces an examination of specialized manuals, including the Hasta Lakshana Deepika, Balarama Bharatam, Abhinaya Chandrika, and Srihasta Muktavali. The scholar analyzes how the Hasta Lakshana Deepika provides a distinct regional lexicon for hand gestures that diverges slightly from pan-Indian models. Concurrently, the researcher evaluates the Balarama Bharatam to understand its unique structural contributions to performative technique. The study then shifts to the Abhinaya Chandrika, documenting its specific regional codification of graceful postures and expressive nuances. Finally, the academic cross-references these findings with the Srihasta Muktavali, identifying its specialized compilation of hand movements. By meticulously juxtaposing these four texts, the researcher illustrates the dynamic geographical evolution of classical dance theory. This comparative analysis proves that while a unified conceptual framework existed across the subcontinent, texts like the Hasta Lakshana Deepika, Balarama Bharatam, Abhinaya Chandrika, and Srihasta Muktavali were instrumental in forging distinct regional and form-specific identities within the broader

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18. (A) Nartana Nirnaya
Pundarika Vittala authored an important treatise that discusses the distinction between structured and unstructured dance. This work introduces the concepts of Bandha, which refers to compositions bound by specific rules, and Anibandha, which allows for free improvisation. Such classifications demonstrate the evolving nature of dance theory during the medieval period, particularly in the northern and southern regions of India.

19. (C) I, II, III, and IV
Technical manuals like the Abhinaya Darpana categorize hand gestures based on whether one or both hands are used. Gestures such as Pataka, Tripataka, Ardhapataka, and Kartarimukha are examples of single-hand movements. In contrast, the Karkata gesture involves the interlacing of fingers from both hands, placing it firmly in the category of double-hand or Samyuta gestures in dance theory.

20. (D) Dhirodatta
Classical dramaturgy classifies heroines into eight specific situational states based on their relationship with their lover. Examples include Vasakasajja, who waits for her beloved, and Kalahantarita, who is separated by a quarrel. However, the term Dhirodatta refers to a specific typology of the male protagonist or hero, characterized by nobility, patience, and a total lack of arrogance.

21. (B) Karthika Thirunal Balarama Varma
The royal family of Travancore has a long history of patronizing and contributing to the fine arts. This specific eighteenth-century treatise on dance and dramaturgy was written by a ruler who was himself an accomplished scholar. It serves as an important theoretical link for the performing arts in Kerala, providing insights into the classical traditions preserved in the region.

22. (B) Odissi
Regional manuals are essential for understanding the specific techniques of different classical traditions. This particular text, authored by Mahesvara Mahapatra, focuses on the stylistic elements and gestures prevalent in the eastern state of Odisha. It details specific postures like the three-bend position and serves as a foundational theoretical guide for the contemporary practice of the Odissi style today.

23. (D) Dhirodatta – Brave and noble
Sanskrit drama categorizes male protagonists into four major types based on their temperament. The Dhiroddhata is characterized by pride and arrogance, while the Dhiralalita is gentle and art-loving. The Dhiraprasanta is typically a calm Brahmin or merchant. The fourth category represents the ideal noble hero who is brave, patient, and self-controlled, exemplified by characters such as Lord Rama.

24. (A) I, II, III, IV
The evolution of Indian dance theory can be traced through major treatises written across different centuries. The Natyasastra is the earliest comprehensive work, followed by Nandikesvara's Abhinaya Darpana. Later, the thirteenth-century Sangeeta Ratnakara expanded the field, and the sixteenth-century Nartana Nirnaya bridged the classical and medieval regional traditions, showing a clear progression of stylistic and theoretical development over time.

25. (C) Vipralabdha
The Ashtanayika classification describes various emotional states of heroines in romantic contexts. A woman who has prepared for a meeting but is deeply hurt because her lover has deceived her by not showing up at the appointed place is known by this specific term. This differs from a Khandita, who is angry because her lover arrived after visiting another woman.

26. (A) Bhavaprakasana
During the medieval period, several scholars expanded upon the theories of Rasa and character classification. This important work deals extensively with the psychological aspects of drama and the various types of heroes and heroines. It provides a detailed analysis of emotional states, making it a significant contribution to the field of poetics and the performing arts in the Indian tradition.

27. (C) Statement I is true but Statement II is false
Bhanudatta is the renowned author of a significant work in Sanskrit poetics. While Statement I correctly identifies him as the writer, Statement II is incorrect regarding its content. Rather than

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heads and bodies smeared with ash, embodying the spirit of valor and courage required for the ancient battlefield.

47. (A) Sringaramanjari
Scholars in the medieval Deccan continued to refine the study of romantic archetypes in literature and dance. This particular treatise, written under royal patronage, provides an in-depth analysis of the various psychological states and situational categories of heroines. It remains an essential reference for performers seeking to understand the nuanced emotional portrayals required in the Indian classical dance tradition.

48. (B) Bhanudatta – Rasamanjari
The history of Indian aesthetics is marked by influential texts and their authors. Bhanudatta is widely recognized for his systematic work on the classification of romantic characters. In contrast, Saradatanaya wrote Bhavaprakasana, and Nandikesvara is the author of Abhinaya Darpana. Jaya Senapati is the creator of Nritta Ratnavali, showcasing the diverse contributions of different scholars across various historical periods.

49. (B) Dhiroddhata
Heroes in Sanskrit drama are categorized based on their personality traits and behavior. A protagonist who is characterized by extreme pride, arrogance, and a tendency toward anger or jealousy belongs to this specific typology. This category often includes powerful warriors or mythological antagonists, contrasting with the noble Dhirodatta or the gentle and art-loving hero known as the Dhiralalita.

50. (A) Khandita Nayika
The Ashtanayika classification identifies specific romantic situations and the resulting emotional responses. A heroine who is deeply offended and angry because her lover has arrived in the morning bearing physical evidence of having spent the night with another woman is known by this term. Her portrayal usually involves a mix of jealousy, sarcasm, and righteous indignation in classical performance.

51. (C) Nati
Classical Sanskrit plays typically begin with a formal introduction or prologue. This section features the director, known as the Sutradhara, who discusses the play and the occasion with another performer. In Kalidasa's masterpiece, the director interacts with the lead female actress to set the scene and engage the audience's attention before the main plot of the play officially begins.

52. (C) Statement I is correct, Statement II is incorrect
According to ancient mythology, the creator god Brahma compiled the fifth Veda to provide knowledge through aesthetic pleasure. While Statement I accurately reflects this traditional belief about the origin of theater, Statement II is false. Nandikesvara's work is an independent manual on gestures and body movements, not a direct commentary on the medieval musical treatise known as Sangeeta Ratnakara.

53. (C) Laukika
The classical theory of acting and dance identifies four distinct media of communication. These include the use of the body, speech and song, costumes and makeup, and internal emotional states. While Laukika refers to a style of representation that imitates everyday life, it is not one of the four fundamental categories of expression used by a performer to convey meaning.

54. (B) P-3, Q-4, R-1, S-2
Performers utilize four distinct channels to express themes and emotions. Angika refers to the use of physical body parts, while Vachika involves the use of words and melodies. Aharya includes the external elements like costumes and ornaments. Finally, Sattvika represents the most subtle level of expression, involving the involuntary physical manifestations of internal psychological and emotional states in drama.

55. (D) Pratyanga refers to intermediate parts like the neck, shoulders, and thighs.
Movement analysis in classical dance requires a systematic division of the human body. The major limbs like the head and torso are the primary focus. Intermediate parts, such as the neck, shoulders, back, and thighs, are classified separately to ensure precise coordination. These parts connect the primary limbs and are essential for executing fluid transitions and maintained postures in performance.

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37. (C) Hasta Lakshana Deepika
While the Abhinaya Darpana is the primary source for many styles, certain regional forms rely on different manuals. The dance-drama tradition of Kathakali in Kerala utilizes a specific system of twenty-four fundamental hand gestures to perform its elaborate storytelling. This system is detailed in a specialized text that provides the grammatical foundation for the narrative language of the region.

38. (B) Odissi
Each Indian classical dance form is characterized by its unique basic postures and geometric alignments. The square-like stance and the three-bend body position are the defining structural elements of the dance tradition from Odisha. A student using these specific terms is studying the stylistic framework derived from regional texts and temple sculptures associated with that particular eastern classical style.

39. (D) I, II, and III
Several treatises were written to codify the specific practices of different geographical areas. Srihasta Muktavali is associated with Assam, Abhinaya Chandrika with Odisha, and Balarama Bharatam with Kerala. These texts provide localized variations of the broader classical tradition. In contrast, the Rasamanjari is a general work on the classification of heroes and heroines in Sanskrit poetics and drama.

40. (A) Singing
Sudraka's play provides a vivid depiction of the cultural life in ancient Ujjayini. In one of the acts, the protagonist Charudatta praises a character for his exceptional talent in vocal music after attending a concert. This mention highlights the high regard for fine arts, especially singing and the playing of instruments, within the social milieu of that historical time.

41. (A) Both Statement I and II are true
This masterpiece by Kalidasa tells the story of the celestial nymph Urvashi and King Pururavas. The fourth act is particularly famous in the history of Indian theatre for its extensive use of musical compositions and dance movements. These elements are integrated into the plot to express the king's intense longing and madness during his separation from the heroine.

42. (A) The play makes no mention of the Vina or musical arts.
Bhasa's play is a foundational work of Sanskrit literature that emphasizes the importance of fine arts in royal life. The plot revolves significantly around King Udayana's mastery of a legendary lute known as the Ghoshavati Vina. The king's ability to tame elephants with his music and his role as a music teacher for the princess are central narrative elements.

43. (D) Natya involves dramatic narrative, while Nritta focuses on decorative movement.
The classification of performing arts distinguishes between representation and pure form. The first category involves the use of gestures, speech, and emotion to tell a story or enact a drama. The second category consists of abstract, rhythmic body movements that are aesthetically pleasing but do not convey any specific narrative, meaning, or emotional message to the watching assembly.

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44. (B) I and II
In his sixteenth-century treatise, Pundarika Vittala provides a classification of dance based on the level of pre-composition. One category refers to dance that is strictly bound by set rhythmic cycles and specific musical structures. The other category refers to unbound or improvisational dance. This distinction allows for both the preservation of traditional repertoire and the creative freedom of performers.

45. (C) Tandava
Jaya Senapati's work is notable for cataloging popular and regional forms such as Perani, Prenkhana, and Gondali. These were considered Desi because they reflected the tastes of specific regions and common people. In contrast, Tandava is a fundamental classical mode traditionally attributed to Lord Shiva, representing the ancient, standardized path often described as the Marga tradition of dance.

46. (D) Martial vigor and performed by warriors before battle.
Medieval treatises provide descriptions of specialized dance forms that have since evolved or disappeared. One such form described by Jaya Senapati was characterized by its intense energy and connection to the military class. It was traditionally performed by warriors with shaven

(A) Bharata's Natyasastra
(B) Abhinaya Darpana
(C) Srihasta Muktavali
(D) Saradatanaya's Bhavaprakasana

294. How does the Bhavaprakasana build upon Bharata's foundational framework?
(A) By eliminating the categories of Nayakas and Nayikas
(B) Psychological profiles and dynamics
(C) By standardizing a purely regional vocabulary of hand gestures
(D) By replacing character typologies with abstract physical movements

295. The meticulous typologies of Nayakas and Nayikas functioned as:
(A) Mere literary embellishments
(B) Optional guidelines for audience interpretation
(C) Rigid psychological blueprints to guide performers
(D) Scripts strictly for vocalists

Direction : Please read the following source carefully.

A cultural historian conducting a detailed study of emotional states in medieval literary treatises focuses on the specific conditions, or avasthas, of heroines. In this analytical scenario, the researcher scrutinizes the various categories and typologies of Nayikas and their avasthas according to Bhanudatta's Rasamanjari and Akbar Shah's Sringaramanjari. The scholar observes that Bhanudatta's Rasamanjari provides a meticulous classification of the romantic heroine based on her emotional situation, meticulously defining states such as anticipation, separation, and betrayal. The academic then evaluates Akbar Shah's Sringaramanjari to observe how these classical emotional states were interpreted and expanded within a later cultural milieu. By comparing the avasthas depicted in both treatises, the researcher identifies a continuous evolution in the psychological profiling of the Nayika. The case study highlights how the Rasamanjari and Sringaramanjari systematically codified fleeting emotional responses into structured dramatic devices. This rigorous academic investigation demonstrates that the categorization of the Nayikas and their avasthas served as a critical aesthetic tool, enabling performers and audiences to navigate the complex nuances of romantic sentiment and emotional distress in classical performance.

Based on the above source, attempt the following five questions.

296. What does the term "avasthas" refer to in the context of the cultural historian's study?
(A) Hand gestures used for storytelling
(B) Spatial arrangements of the audience
(C) Rhythmic divisions of footwork
(D) Conditions or emotional states of heroines

297. Which treatise provides a meticulous classification of the romantic heroine based on states such as anticipation and separation?
(A) Bhanudatta's Rasamanjari
(B) Sarngadeva's Ratnakara
(C) Balarama's Bharatam
(D) Jayasenapati's Ratnavali

298. What is the primary reason the academic evaluates Akbar Shah's Sringaramanjari?
(A) To study the architectural properties of medieval stages
(B) Emotional states in later cultural milieus
(C) To reject the psychological profiling of the Nayika
(D) To document the regional variations of pure rhythmic dance

299. By comparing both treatises, what does the researcher identify?
(A) A sudden collapse in emotional storytelling
(B) A continuous evolution in the psychological profiling of the Nayika
(C) The complete disappearance of the romantic heroine archetype
(D) A shift from emotional performance to purely acrobatic movement

300. The categorization of Nayikas and their avasthas enabled performers to navigate the nuances of:
(A) Romantic sentiment and emotional distress
(B) Financial patronage systems
(C) Martial arts and weaponry combat
(D) Theological debates and philosophy

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56. (A) Eyes, eyebrows, nose, and chin
In the technical terminology of Indian dance, minor body parts are categorized for detailed emotional expression. This specific group primarily includes facial features that allow the dancer to convey subtle nuances of feeling and narrative. Mastering the movements of the eyes, eyebrows, and other facial elements is crucial for successful representational dance, where facial expressions play a central role.

57. (C) A combined hand gesture using both hands
Hand gestures serve as the basic vocabulary for the sign language used in Indian classical dance. These are classified into two main groups based on the number of hands involved. When a dancer uses both hands in a coordinated or joined manner to form a single symbolic gesture, it is defined by this specific technical term in classical manual texts.

58. (A) Hasta Lakshana Deepika – Vocal Carnatic music
While the Natyasastra and Bhavaprakasana are comprehensive works on dramaturgy and emotion, some texts focus on specific technical elements. Abhinaya Darpana is the primary manual for gestures. However, the Hasta Lakshana Deepika is not a treatise on vocal music. Instead, it is a specialized manual detailing the elaborate hand gesture system used in the dance-dramas of the Kerala region.

59. (D) A is false but R is true.
While the foundational classification of heroines was established by Bharata, it is incorrect to say the system is identical across all texts. Later scholars like Bhanudatta and Akbar Shah expanded upon the original eight situational states, adding more nuanced sub-types based on age, experience, and character traits. This evolution reflects the growing complexity of Indian aesthetic theory over time.

60. (B) Dhiralalita – A king who is fond of arts and carefree
Classical drama identifies several types of male protagonists based on their personality. A hero who is naturally gentle, deeply interested in the fine arts, and generally free from the burdens of statecraft or war belongs to this category. King Udayana is the most famous example of such a character, contrasting with the noble Dhirodatta or the arrogant Dhiroddhata hero.

61. (C) Natyasastra
The study of Indian performing arts begins with a monumental text traditionally attributed to the sage Bharata. This work covers every aspect of theatre, including architecture, music, dance, acting, and the theory of Rasa. It is the most ancient and comprehensive source available, serving as the ultimate authority for all subsequent treatises and classical traditions across the entire subcontinent.

62. (D) Abhisarika
Romantic situations in Indian dance are categorized into eight distinct states. A heroine who is driven by love to boldly leave her home and travel through the night—often facing obstacles like rain or darkness—to meet her beloved at a secret location is known by this term. Her portrayal emphasizes courage, passion, and a complete focus on her lover tonight.

63. (A) Versatility in depicting natural elements and divine benediction.
Certain hand gestures are fundamental to almost all classical dance styles due to their wide range of meanings. This specific gesture, formed by keeping the fingers extended and joined, can represent a forest, the sea, a horse, or a blessing. Its ability to depict a vast array of objects and concepts makes it an essential tool for narrative storytelling in dance.

64. (B) I, II, III, and IV
Classical manuals like the Abhinaya Darpana provide a detailed list of movements for the head to convey different meanings. Akampita involves a slow vertical movement, while Kampita is a quicker shake. Dhuta and Vidhuta involve side-to-side motions of varying speeds. All these movements are standard classifications used by dancers to express agreement, denial, or various emotional states during performance.

65. (B) Kaushiki
In Kalidasa's play, a scholarly female ascetic plays a crucial role in the central dance competition. Because of her deep knowledge of the fine arts and her neutral position in the royal court, she is chosen by the king to act as the judge. She

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122. (A) Sattvika Abhinaya
Acting and dance utilize four main media to communicate with the audience. While physical movements and costumes are important, portraying deep internal psychological states requires the most subtle level of expression. A heroine who is experiencing jealousy and righteous anger toward an unfaithful lover must project these feelings through internal emotional sincerity, which is the hallmark of this specific category.

123. (D) Natyasastra – Covers theater in 36 comprehensive chapters
The most ancient and authoritative work on Indian performing arts is a massive encyclopedic treatise. It is divided into thirty-six chapters that cover every imaginable aspect of the stage, from building the theatre to the minute details of facial expression and the mathematical theory of music. It remains the foundation upon which all subsequent classical traditions and theories were built.

124. (A) I, II, III, IV
The situational states of a heroine often follow a logical progression in a dramatic story. First, she joyfully prepares her surroundings for her lover. When he is late, she becomes distressed. If he fails to arrive at all, she feels deeply deceived and hurt. Finally, if he arrives much later showing signs of infidelity, her deep sorrow turns into anger.

125. (C) Dhirodatta
The protagonist of Kalidasa's masterpiece is a powerful king who embodies the qualities of the ideal hero. He is brave, noble, and generally patient, despite the emotional turmoil caused by a curse. This typology is used for characters who are self-controlled and possess a great soul, contrasting with the arrogant Dhiroddhata or the more carefree and art-loving Dhiralalita.

126. (D) Yadavas of Devagiri
The thirteenth-century scholar who authored the Sangeeta Ratnakara lived in the Deccan region. He served as an accountant and scholar in the court of a significant dynasty based at the hill-fort of Devagiri. This environment provided the necessary stability and patronage for him to compile his monumental encyclopedic work on music and dance, which influenced both the North and South.

127. (A) Both Statement I and II are true
Theoretical texts categorize Indian arts into two distinct paths. The first represents the ancient, standardized tradition traditionally said to have been established by the sage Bharata for spiritual purposes. The second represents the popular regional variations that cater to the tastes and traditions of common people. Both these categories are recognized as essential and complementary aspects of Indian culture.

128. (B) Surya Siddhanta
Treatises on poetics and dramaturgy, such as Bhavaprakasana and Rasamanjari, are famous for their detailed classifications of heroes and heroines. Similarly, Sringaramanjari is dedicated to this subject. However, the specified text is a monumental work on ancient Indian astronomy and mathematics. It deals with planetary positions, time cycles, and trigonometry, and therefore contains no content related to romantic archetypes.

129. (B) P-4, Q-3, R-2, S-1
Performing arts utilize a specialized vocabulary to describe different elements of the stage. A female dancer is identified by one specific term, while the assembly of spectators is known by another. The small bells worn on the ankles to mark the rhythm are called Kinkinis. Finally, the ceremonial offering of flowers that often begins a performance is known as Pushpanjali.

130. (A) It bridges earlier Marga traditions and evolving regional styles
Pundarika Vittala's sixteenth-century treatise was written at a time when regional dance forms were becoming increasingly sophisticated. His work is significant because it recognizes and codifies these localized traditions while still maintaining a connection to the ancient classical rules. This makes it a crucial historical document for understanding the transition from the ancient standardized path to later modern styles.

131. (C) Combinations of leg movements forming complex floor paths
The terminology for lower body movements in Indian dance progresses from simple units to

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75. (D) Musical arts in royal life
In Bhasa's play, the recovery of a legendary lute serves as a poignant reminder of the king's lost love and his former artistic life. The hero, King Udayana, is a celebrated musician whose identity is deeply tied to his mastery of this instrument. This narrative element highlights the high status and emotional significance of fine arts within classical royal society.

76. (B) An improper or inappropriate manifestation of Rasa
The goal of Indian aesthetics is the realization of a pure emotional state. However, if the elements required to create this state are used incorrectly—such as depicting love toward someone who does not return it or in an unethical context—it is known by this term. It represents a flawed or semblance of an aesthetic flavor that lacks full depth.

77. (A) Both Statement I and II are true
This treatise on the classification of romantic characters was written during the medieval period in the Deccan region. It was produced under the patronage of a ruler who was also a saint and scholar. The work provides a highly detailed analysis of the various types of heroes and heroines, expanding on the theories first established by ancient Sanskrit dramatists.

78. (D) Vasantasena
The Ashtanayika system defines situational states like the woman waiting for her lover or the one whose husband is abroad. These are general categories applicable to any heroine. However, the specified name refers to a specific individual character—the noble courtesan who is the heroine of Sudraka's play Mricchakatikam—rather than a general situational classification used in dance theory.

79. (A) P-3, Q-2, R-1, S-3
Classical dance theory divides the body into three categories for movement. Major limbs like the hands and head are Angas. Intermediate parts like the shoulders are classified as Pratyangas. Minor parts, particularly the features of the face such as the eyes and eyebrows, are designated as Upangas. These classifications help ensure that every part of the body contributes to expression.

80. (B) It is unbound and freely improvised without strict rhythmic constraints.
Pundarika Vittala's treatise distinguishes between two styles of dance based on their structural rigidity. One style follows a set musical and rhythmic composition. The other style is characterized by its lack of fixed rules, allowing the performer to engage in free improvisation. This flexibility is important for expressing spontaneous emotions and showcasing the dancer's personal creativity during a performance.

81. (B) Single-leg and double-leg rhythmic movement patterns
The technical foundation of dance involves precise movements of the lower limbs. A Cari is the basic unit of movement involving one leg, while more complex patterns are formed when both legs move in harmony. These are not facial expressions or hand gestures but are essential for creating the physical paths and rhythmic footwork that define the classical style.

82. (A) Expounds on dramaturgy, emotion (Bhava), and character typology.
Saradatanaya's medieval work is a significant contribution to the field of aesthetics. It provides a comprehensive analysis of the different types of heroes and heroines and the psychological states they experience. The text focuses on how these emotions are expressed in drama to create an aesthetic experience for the audience, serving as a valuable guide for actors and dancers.

83. (C) Nartana Nirnaya – Chola Dynasty
Many classical treatises were written under the patronage of specific royal families. Nritta Ratnavali belongs to the Kakatiya period, Balarama Bharatam to the Travancore royals, and Sangeeta Ratnakara to the Yadavas. However, Pundarika Vittala's Nartana Nirnaya was written much later, during the sixteenth century, and is associated with the courts of the North and the Deccan, not the Chola dynasty.

84. (A) Both A and R are true and R is the correct explanation of A.
While the Natyasastra is the ultimate authority, modern performers often prefer Nandikesvara's manual for practical study. This preference exists because the text provides a highly organized and concise list of gestures and movements. It

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feet. While these major parts are essential for the overall posture and rhythm, smaller parts like the eyeballs are classified as minor features. These minor parts are used for subtle emotional expression rather than large-scale physical movements.

104. (A) P-3, Q-1, R-2, S-4
The history of Indian aesthetics is enriched by various scholars and their treatises. Saradatanaya authored the Bhavaprakasana, while Bhanudatta wrote the Rasamanjari. Akbar Shah is known for the Sringaramanjari, and Mahesvara Mahapatra wrote the Abhinaya Chandrika. Each of these works contributes to the systematic understanding of characters, emotions, or regional dance traditions across different centuries and geographical areas.

105. (C) Mandala, Utplavana, Bhramari, and Cari relate to lower limb movements.
Technical manuals for dance provide a detailed classification of movements involving the legs and feet. This group includes basic units of movement, complex combinations that form circular paths, various types of jumps and leaps, and pirouettes or spinning movements. Together, these elements form the foundation of rhythmic footwork and spatial dynamics, allowing the dancer to move across the stage.

106. (A) Nritta
Indian classical dance is divided into three distinct levels of performance. The first level consists of abstract, rhythmic movements that focus on technical precision and aesthetic beauty. This category does not involve storytelling or the expression of specific emotional narratives. Instead, it highlights the dancer's mastery of rhythm, tempo, and physical alignment through complex footwork and decorative body positions.

107. (D) The patron or leader of the audience
The concept of the assembly or audience is highly structured in traditional Indian performing arts. Classical manuals state that a formal performance requires a presiding figure who is knowledgeable and appreciative of the arts. This person, often a king, nobleman, or respected elder, acts as the leader of the gathering and is ceremonially honored before the presentation begins.

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108. (B) Dhiraprasanta – Kamsa
Characters in Sanskrit drama are typed according to their personality and social status. The category for calm, patient heroes typically includes Brahmins or merchants. However, a character like Kamsa, who is arrogant, cruel, and easily angered, would be classified as a Dhiroddhata. This category is reserved for protagonists or antagonists who lack the self-control and nobility of the ideal hero.

109. (A) Both A and R are true and R is the correct explanation of A.
The royal house of Travancore played a vital role in preserving the artistic traditions of the Southwest. One of its rulers, an eighteenth-century scholar, authored a significant treatise on dance and dramaturgy. This work is essential for researchers because it provides a detailed theoretical foundation for the regional arts, showing how classical principles were maintained and adapted in Kerala.

110. (D) Vasakasajja – Decorating herself and her surroundings
Situational categories for heroines describe their actions and moods in romantic contexts. A woman who is joyfully preparing for a meeting with her beloved is characterized by her efforts to beautify herself and her bedchamber. This contrasts with an Abhisarika who boldly goes out to find him, or a Kalahantarita who is filled with regret after a bitter argument.

111. (A) Sangeeta Ratnakara
Medieval treatises provide valuable documentation of regional dance forms that were popular during their time. Sarangadeva's thirteenth-century work is a major source for such information, describing several Desi styles that were prevalent in the Deccan. Among these is a specific folk-inspired dance that is also detailed in other works from the same era, reflecting medieval diversity.

112. (B) Dhiroddhata hero pursuing a noble heroine
Sudraka's play features a complex social environment where characters of various types interact. The noble courtesan is pursued by the villainous Sansthanaka, who is characterized by his extreme arrogance, lack of self-control, and comical but dangerous pride. This dynamic fits

94. (D) III and IV
Treatises on Indian arts often distinguish between two fundamental paths. The first represents the divinely inspired, ancient, and standardized classical tradition. The second refers to the popular, regional variations that reflect the tastes and customs of local people. This dual classification helps scholars and performers understand the relationship between the fixed classical rules and the dynamic, evolving regional styles.

95. (A) Possessing a proper sense of rhythm (Tala-jna).
Classical texts provide a list of physical and professional traits that a dancer should avoid. Being excessively thin, very fat, or unusually tall are considered physical flaws that detract from the aesthetic beauty of the performance. However, having a deep and accurate understanding of rhythm is a mandatory requirement for any successful performer and is never considered a flaw.

96. (B) The expression through costumes, makeup, and stage props
Acting and dance utilize four main media of communication. This specific category involves the use of external elements to define a character's identity, social status, and personality. It includes the elaborate costumes, jewelry, facial makeup, and any hand-held objects or stage scenery used to create a visual world for the audience and help them recognize the different characters.

97. (B) Srihasta Muktavali
This significant medieval treatise, authored by Subhankara, focuses on the detailed usage of hand gestures. It became the foundational theoretical text for the development of the monastic dance tradition of the Northeast. A scholar or performer studying the specific symbolic language and narrative gestures of this style would need to consult this manual to understand the traditional rules.

98. (A) Classification of Nayakas and Nayikas.
Medieval scholars contributed specialized works to the field of Indian aesthetics. Saradatanaya's work is highly regarded for its detailed analysis of romantic characters and their emotional states. In contrast, Rasamanjari is also a character-focused work rather than architectural, and Hasta Lakshana Deepika is a manual for gestures, not a work on the theory of architecture.

99. (C) Upanga
In Indian classical performance theory, "Bhrumukha" refers to eyebrow movements used to express emotions and subtle facial expressions. Eyebrows are categorized under "Upanga," which includes the smaller facial features such as eyes, eyebrows, cheeks, nose, and lips. These elements are essential in conveying rasa and bhava in dance and drama. Therefore, the application of Bhrumukha is a direct use of the concept of Upanga.

100. (D) Proshitabhartrika
The situational classification of heroines describes their emotional state based on their lover's actions. A woman who is suffering from the pain of separation because her husband or beloved has traveled to a far-off land for business or duty belongs to this category. Her portrayal in dance usually emphasizes longing, sorrow, and her neglect of physical adornment during his absence.

101. (C) Urvashi
This masterpiece by Kalidasa tells the story of the love between a mortal king and a celestial nymph. The heroine is a beautiful dancer from the court of Indra who falls in love with King Pururavas. Her character's journey from the divine realm to earth and back provides the central conflict and the opportunity for rich emotional and artistic expression.

102. (A) Both Statement I and II are true
The ancient theory of movement in Indian dance is highly systematized. The fundamental units of movement consist of one hundred and eight basic positions known as Karanas. When these basic units are combined into longer sequences or phrases, they form what are called Angaharas. The Natyasastra provides detailed descriptions of precisely thirty-two of these complex movement sequences.

103. (D) Eyeballs
Classical dance theory identifies six major body parts as primary limbs for movement. These include the head, hands, chest, sides, waist, and

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as looking straight, turning the eyes in a circle, or looking side to side, which are essential tools for a representational performer.

141. (D) Statement I is incorrect, Statement II is correct
Hand gestures in classical dance serve two distinct purposes. When used in representational dance, they are part of a symbolic language used to tell a story or describe objects. However, when used in pure rhythmic dance, these gestures are decorative and do not convey any specific narrative meaning. Instead, they are designed to enhance the aesthetic beauty of movements.

142. (D) He is typically engaged in fierce battles and political intrigue.
Heroes in Sanskrit drama are typed based on their personality and interests. A hero who is naturally gentle, deeply loves the fine arts, and is characterized by a carefree attitude belongs to this specific category. King Udayana is the classic example. Such protagonists generally avoid violence and complex politics, which are instead the domain of arrogant or noble heroes.

143. (A) Frustration and disappointment of waiting in vain
The situational states of a heroine provide a framework for emotional portrayal in dance. A performer depicting a woman who has been deceived by her lover's failure to show up at a meeting place must express a specific range of feelings. This includes the initial hope and preparation, followed by the growing anxiety and the final feeling of deep hurt.

144. (D) I, II, III, and V
Treatises like the Abhinaya Darpana define the essential qualities of a professional dancer. These include a beautiful physical appearance, agility, a strong sense of rhythm, and large expressive eyes. Mastering these physical and artistic traits allows the performer to effectively communicate the beauty and emotion of the classical tradition. Being tone-deaf is never a quality recommended for an artist.

145. (B) Natyasastra
Several treatises were written to formalize the specific dance and gesture systems of different geographical areas, such as Kerala, Odisha, and Assam. These regional works focus on localized Desi variations. In contrast, the ancient encyclopedic work traditionally attributed to Bharata Muni provides the foundational theory for the standardized classical path that is the shared root of all Indian styles.

146. (A) Expression through the physical body and its parts
Acting and dance utilize four main channels of communication. This specific category involves the use of the entire physical form to convey meaning and emotion. It is further divided into the use of major limbs, intermediate parts like the neck, and minor facial features. Mastering these bodily movements is the primary task of a dancer in the classical Indian tradition.

147. (C) Natyasastra
The most ancient and comprehensive work on Indian dramaturgy provides detailed instructions for every aspect of the theatre. This includes several chapters dedicated to the architecture and construction of different types and sizes of performance halls. A researcher interested in the exact geometric measurements and ritual purification of the ancient stage would find this text the only authoritative source.

148. (D) Proshitabhartrika – Deep sorrow and longing due to separation
Situational categories for heroines identify the specific emotional landscapes they inhabit. A woman whose husband is away on a long journey is defined by her constant longing and the sorrow caused by his absence. In contrast, a Khandita expresses anger and jealousy, while a Vasakasajja is characterized by her joyful anticipation and preparation for a meeting with her beloved.

149. (D) Abhinaya Darpana
Technical manuals for dance provide the specialized vocabulary used by performers to describe movements of different body parts. Nandikesvara's manual is highly valued by modern dancers for its concise and systematic lists. It provides the specific names and descriptions for different neck movements, such as moving the neck horizontally or side-to-side, which are essential for framing facial expressions.

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the typology of a haughty antagonist pursuing a noble character, creating the central tension and conflict of the dramatic plot.

113. (B) The diversification and formalization of regional Desi dance
As Indian classical dance evolved, localized styles became more distinct and sophisticated. This growth led to the need for new manuals that could codify the specific techniques, gestures, and postures of different geographical areas. Treatises like those from Odisha and Assam were developed to formalize these regional traditions, ensuring that local variations were preserved alongside the broader classical framework.

114. (A) I, II, and III
Technical terminology in classical dance provides a systematic way to analyze body movements. The system identifies six major limbs, six minor features of the face, and several intermediate parts like the neck and shoulders. Together, these three categories cover the entire body, allowing the dancer to coordinate every part of their physical form for both rhythmic movement and emotional expression.

115. (C) Nandikesvara
This influential manual is one of the most widely used texts in the study of Indian classical dance today. It focuses primarily on the technical aspects of gestures and body movements. The legendary author, distinct from the sage associated with the ancient encyclopedic work on theater, provides a clear and organized guide that remains essential for students of various classical styles.

116. (D) Statement I is incorrect, Statement II is correct
Bhanudatta's significant work in Sanskrit poetics is widely admired for its systematic approach to character typology. While Statement II correctly notes that it elaborates on the different types of heroes and heroines, Statement I is false. The text is not restricted solely to the romantic sentiment but focuses on the detailed classification of romantic archetypes found in Indian literature.

117. (C) It is synonymous with the delicate and graceful Lasya.
Classical dance theory identifies two fundamental modes that represent opposite energetic qualities. One is a vigorous, powerful style traditionally associated with Lord Shiva and cosmic cycles. The other is its direct counterpart, which is characterized by softness, grace, and feminine charm. These two styles are distinct and complementary, representing the two extremes of movement and temperament in performance.

118. (B) Alokita
The Abhinaya Darpana details several distinct ways a dancer can move their eyes to convey different meanings. A movement where the eyes are turned in a circular motion or move rapidly is used to indicate fear, looking at all sides, or various other emotional states. This precision in eye-based communication is a hallmark of the sophisticated Indian classical tradition.

119. (D) I, II, III, IV, and V
The theoretical foundation of Indian performing arts is built upon several key treatises written over many centuries. These include the ancient encyclopedic work by Bharata and the later manuals by Nandikesvara, Sarangadeva, Jaya Senapati, and Pundarika Vittala. All these texts are essential for understanding the history, theory, and evolution of pure movement and dramatic representation in India.

120. (A) Pratyanga Hastas
Technical terminology in classical dance categorizes hand gestures based on their function and the number of hands used. Gestures using one hand are single, while those using both are double. Some gestures are specifically used for pure rhythmic dance. However, the term referring to intermediate body parts like the neck or shoulders is never used to classify types of hand gestures.

121. (C) A basic dance unit with coordinated hand and foot movements
The fundamental building blocks of ancient Indian dance are highly systematized. Each unit consists of a specific combination of a posture, a leg movement, and a hand gesture. There are precisely one hundred and eight of these units described in the Natyasastra. They form the basis for all complex choreography and are visually represented in the sculptures of many temples.

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evaluates the performances of Malavika and the other student based on strict technical and aesthetic criteria.

66. (C) Statement I is correct, Statement II is incorrect
Sarangadeva's medieval treatise is highly regarded for its comprehensive coverage of both the ancient, standardized path and the evolving regional styles of dance. While Statement I accurately describes this dual focus, Statement II is false. Far from rejecting them, the text provides detailed descriptions of the one hundred and eight basic movement units, including later additions like jumps and leaps.

67. (C) It serves as the primary manual for Kathak dancers in North India.
This technical manual is a specialized guide for the intricate hand gestures used in the Southwest. It describes a unique system of twenty-four basic mudras that are fundamental to the narrative language of Kathakali. However, it is not used in the North Indian Kathak tradition, which follows different theoretical texts and has a distinct stylistic and historical development.

68. (D) Regional variations and popular local traditions
Indian classical theory recognizes two distinct categories of artistic expression. One follows the ancient, divinely inspired rules that are uniform across the country. The other refers to styles that vary according to the tastes and customs of specific geographical regions. This latter category is dynamic and absorbs local folk elements, reflecting the incredible diversity of Indian cultural and social life.

69. (C) IV and V
Traditional aesthetics classifies dance into two primary styles based on the energy of the movement. The first is a vigorous, powerful, and masculine style traditionally attributed to Lord Shiva. The second is a graceful, delicate, and feminine style associated with Goddess Parvati. Together, these two modes represent the complete spectrum of physical energy and emotional expression in classical Indian dance.

70. (B) Krodhi (short-tempered)
Treatises like the Abhinaya Darpana provide a list of ideal qualities for a professional performer. A good dancer should have a pleasant, smiling face, large expressive eyes, and a graceful body posture. Artistic success depends on a calm and dedicated temperament. Being short-tempered is specifically listed as a flaw or disqualification for a dancer, as it hinders emotional communication.

71. (D) Assam
This significant medieval treatise, authored by Subhankara, focuses on the theory and practice of hand gestures. It had a profound influence on the development of the monastic dance tradition known as Sattriya. The text remains an important historical and theoretical link for the performing arts in the northeastern region, providing a structured language for narrative expression in that dance style.

72. (A) Spinning movements
Technical manuals classify different types of movements of the lower body to enhance the dynamic quality of dance. This specific term refers to various types of pirouettes or spinning movements performed on the ground or in the air. These movements add excitement and technical brilliance to a performance, requiring the dancer to maintain perfect balance, speed, and rhythmic timing.

73. (C) Abhinaya Darpana – Sanskrit
Most foundational treatises on Indian performing arts were composed in the classical language of scholars and poets. Nandikesvara's manual on gestures and Bharata's encyclopedic work on dramaturgy were both written in this language. This allowed the theories to be shared across different regions, even though later regional texts were sometimes written in local languages or different scripts during the medieval period.

74. (A) I, II, III
The history of Sanskrit literature follows a general timeline of major authors. Bhasa is considered the earliest of the great playwrights, predating the others. Sudraka, the author of the social drama Mricchakatikam, followed later. Kalidasa, widely regarded as the greatest of the classical poets and dramatists, is generally placed after these two in the development of the tradition.

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complex sequences. While a single leg movement is a Cari, a sophisticated combination of multiple such movements is known by this specific term. These sequences can be performed on the ground or in the air, creating the intricate spatial patterns and footwork seen in performance.

132. (D) Expressions of internal states like tears, trembling, or blushing
Acting and dance utilize four main channels to communicate emotions to the audience. This specific category is considered the most difficult to master because it involves the outward physical manifestation of deep internal feelings. It includes involuntary reactions such as change of color, sweating, or weeping, which are necessary to convincingly portray the highest levels of emotional intensity in drama.

133. (D) 24 Mudras – Rasamanjari
Foundational texts catalog different aspects of dance and drama. The Natyasastra details one hundred and eight basic units, and Abhinaya Darpana lists nine movements of the head. Sangeeta Ratnakara describes regional leg movements. However, the specified text by Bhanudatta focuses on the classification of romantic characters and their emotional states, not on any technical system of hand gestures.

134. (A) Both A and R are true and R is the correct explanation of A.
Sudraka's play is a unique work in Sanskrit literature because it departs from the typical courtly settings and royal protagonists. Instead, it focuses on the lives of ordinary citizens, including a noble merchant and a generous courtesan. By combining a romantic plot with a subplot of political rebellion, it provides a realistic and vivid portrait of urban society.

135. (D) Kantiman – Radiant/Charming
Theoretical manuals like the Abhinaya Darpana describe the ideal physical and personal attributes of a professional performer. A successful dancer should possess a natural radiance and charm that captures the audience's attention. In contrast, being overweight, unusually short, or having a bad temper are listed as physical or personality flaws that can hinder the effectiveness of an artistic performance.

136. (A) Natyasastra
The fundamental units of movement in ancient Indian dance consist of coordinated hand and foot positions. The earliest and most comprehensive source for these movements is the encyclopedic treatise traditionally attributed to Bharata Muni. It precisely defines exactly one hundred and eight of these units, providing the theoretical foundation for the classical styles that are visually preserved in temple carvings.

137. (C) One has her lover under control, the other actively seeks him out
The situational classification of heroines depends on their relationship with and their actions toward their beloved. One category represents a woman who is secure and happy because her lover is completely devoted to her. The other category represents a bold woman who is driven by passion to travel through the night to reach a meeting place where her lover waits.

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138. (A) Document and elevate popular Desi dance forms of his time
Jaya Senapati's thirteenth-century work is a vital historical document for the study of regional dance. As a military commander in the Kakatiya kingdom, he recognized the cultural importance of the popular dance styles performed by the people. By including detailed descriptions of forms like Perani and Rasaka, he helped to formalize and preserve these regional traditions in writing.

139. (D) I and IV
The most celebrated poet and dramatist of Sanskrit literature wrote several masterpieces. Among his dramatic works are a play featuring the talent of a dancer named Malavika and the famous story of the lost ring involving Sakuntala. While Mricchakatikam and Svapnavasavadattam are also important classical plays, they were written by other authors, specifically Sudraka and Bhasa respectively.

140. (B) Abhinaya Darpana
Technical manuals for dance provide detailed instructions for the use of various body parts to convey emotion. Nandikesvara's manual is particularly famous for its systematic lists of movements. It provides a comprehensive classification of different eye movements, such

serves as a practical handbook that is easier to memorize and apply in solo performances than the much longer and more complex encyclopedic ancient Indian work.

85. (C) Svadhinabhartrika – One who controls her husband/lover
The situational classification of heroines describes their relationship with their beloved. A woman who is happy and satisfied because her lover is completely devoted and remains under her influence is known by this term. In contrast, a Kalahantarita is one separated by a quarrel, and a Vasakasajja is one who is busy decorating her bedchamber in anticipation of his arrival.

86. (B) Nritta Ratnavali
Jaya Senapati's thirteenth-century work is a vital source for understanding regional dance history. Written in the Kakatiya kingdom, it provides rare and detailed descriptions of popular and regional forms that were prevalent in the Deccan at the time. This makes it far more useful for studying localized Desi traditions than the more general and ancient path described in the Natyasastra.

87. (D) Kalahantarita
Romantic drama often portrays heroines in states of emotional conflict. A woman who has a fight with her lover and dismisses him in a fit of anger, only to be immediately overcome by deep regret and longing as soon as he leaves, represents this specific situational category. Her portrayal requires the dancer to express a complex mix of pride and remorse.

88. (A) The shift from Marga traditions to dynamic Desi dance styles.
Classical dance theory evolved as it absorbed influences from popular and regional forms. The inclusion of athletic jumps and leaps in medieval treatises like Sangeeta Ratnakara reflects the growing influence of dynamic regional styles. This shift shows how the rigid, ancient standardized path began to incorporate more varied and energetic movements that were popular among the people of various regions.

89. (C) I, II, III, and IV
Pundarika Vittala's sixteenth-century work is a comprehensive manual that covers several aspects of the performing arts. It discusses the distinction between structured and unstructured dance, the ideal qualities of a female dancer, and the characteristics of the assembly or audience. This wide range of topics makes the text an essential resource for understanding both the theory and practice of dance.

90. (A) The expression of Bhava and Rasa through abhinaya
Indian classical dance is categorized into three levels of expression. Purely rhythmic movement without narrative is the first. The second category involves the use of gestures and facial expressions to convey specific meanings and emotional states. This representational aspect is crucial for storytelling, as it allows the dancer to communicate the essence of a poem or story to the audience.

91. (A) Both Statement I and II are correct
The ancient theory of dramaturgy identifies four distinct styles of dramatic presentation. One style is characterized by its grace, delicacy, and focus on romantic emotions, music, and dance. Statement II correctly identifies this as the Kaisiki style. The recognition of these four styles provided a framework for playwrights to vary the tone and physical energy of their theatrical works.

92. (B) They are only used to depict the names of deities.
Hand gestures serve as a complete symbolic language in classical dance. While they are certainly used to represent various gods and goddesses, their usage is far more extensive. They can depict natural elements, animals, actions, and even abstract concepts. The system is divided into single and double hand movements, providing the dancer with a versatile vocabulary for narrative storytelling.

93. (C) Singing or reciting rhythmic syllables
Performers communicate through four main channels, one of which involves the use of sound. When a solo dancer sings a verse or recites technical rhythmic syllables, they are utilizing the vocal medium of expression. This helps to set the mood, maintain the tempo, and provide a verbal context for the physical movements and gestures being performed on the stage.

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150. (B) Tandava
Classical dance theory recognizes two fundamental styles that represent opposite energetic qualities. One is a vigorous, powerful, and often athletic style traditionally associated with Lord Shiva. It involves the use of leaps, jumps, and dynamic movements to express strength and valor. This is contrasted with the soft and graceful style that is the domain of more delicate emotional portrayals.

151. (D) Sudraka
The social play titled The Little Clay Cart is a unique work in Sanskrit literature. It was written by a dramatist who departed from the typical courtly themes to portray the lives of common citizens in Ujjayini. The play's realistic characters and blend of romance with a political subplot have made it one of the most popular classical Indian dramas.

152. (C) Statement I is correct, Statement II is incorrect
Pundarika Vittala's sixteenth-century treatise provides a classification of dance based on its structural composition. One category refers to performances that are strictly bound by set rhythmic patterns and fixed musical structures. Statement II is false because this style does not allow for random improvisation. Instead, it ensures the preservation of specific choreographed repertoire within the classical and regional traditions.

153. (C) Legs
Technical terminology in classical dance categorizes the body for precise movement analysis. Minor body parts, particularly those on the face like the eyes, eyebrows, nose, and lips, are classified as Upangas. These are used for subtle emotional expression. In contrast, the legs and feet are considered major limbs, or Angas, which are used for large-scale movements and rhythmic footwork.

154. (A) P-2, Q-4, R-1, S-3
The heroines of classical Sanskrit drama are often associated with specific artistic talents or dramatic narratives. Malavika is the talented dancer in Kalidasa's Malavikagnimitram, while Urvashi is the celestial nymph in his Vikramorvasiyam. Vasantasena is the noble courtesan in Sudraka's social play, and Sakuntala is the protagonist of the famous story of the lost ring by Kalidasa.

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155. (D) It was written by Subhankara and influenced Sattriya dance
This significant medieval treatise focuses on the detailed theory and usage of hand gestures. Authored by a scholar named Subhankara, it became a foundational text for the development of the monastic dance tradition in the northeastern region. It provides the symbolic language used by the performer-monks to convey narrative and spiritual themes in their traditional dance-drama presentations today.

156. (B) Abhinaya Chandrika
To master the specific techniques of a particular regional style, a student must study the manuals associated with that tradition. For the dance form of Odisha, this seventeenth-century text authored by Mahesvara Mahapatra is the primary authority. It details the unique postures, such as the three-bend position, and the specific hand gestures that define the stylistic identity of this eastern style.

157. (C) Grace, charm, dance, and delicate emotions
The ancient theory of dramaturgy identifies four distinct styles of dramatic presentation. This specific style is characterized by its focus on beauty, graceful movements, music, and the expression of romantic or delicate emotions. It was traditionally said to have been created to add a more refined and artistic quality to theatre, contrasting with styles focused on violence or grandeur.

158. (D) Rasamanjari – Bharata
The history of Indian aesthetics is marked by influential texts and their scholars. Jaya Senapati wrote the Nritta Ratnavali, Pundarika Vittala authored Nartana Nirnaya, and Sarangadeva is the creator of the Sangeeta Ratnakara. However, the specialized treatise on the classification of romantic characters, known as Rasamanjari, was written by the medieval scholar Bhanudatta, not the ancient sage associated with theater.

159. (A) Both A and R are true and R is the correct explanation of A.
Classical dance theory provides a systematic framework for portraying romantic emotions. By

197. (D) Natyasastra
The fundamental building blocks of ancient Indian dance are highly systematized units of movement involving the hands and feet. The earliest and most comprehensive description of exactly one hundred and eight of these units is found in the encyclopedic work traditionally attributed to Bharata Muni. Mastering these movements requires a deep understanding of the rules and postures defined there.

198. (B) Sringaramanjari – Nayika bhedas
Specialized treatises provide the theoretical framework for different aspects of the performing arts. This particular medieval work is dedicated to the detailed classification of the various psychological and situational states of heroines. In contrast, Abhinaya Darpana focuses on gestures, not musical scales, and Hasta Lakshana Deepika is a manual for hand gestures, not a work on the theory of architecture.

199. (D) Eyes, eyebrows, and lips
Technical terminology in classical dance categorizes the minor facial features separately from the major limbs. These small parts are essential for conveying the subtle nuances of romantic emotion. By manipulating the eyes, eyebrows, and lips, a dancer can express different shades of love, such as shyness, longing, or joy, which are the hallmarks of the most important aesthetic sentiment.

200. (A) Aharya Abhinaya
Acting and dance utilize four main channels to communicate with the audience. This specific category involves the use of external elements to define a character's identity and status. The use of a crown or specific jewelry immediately tells the spectators that the character is a royal figure, helping to create a clear and recognizable visual world on the classical stage.

201. (C) Sudraka
The history of Sanskrit drama features several legendary authors whose works have survived for centuries. While Kalidasa and Bhasa are well-known for their courtly and mythological plays, other dramatists contributed unique social and political dramas. The play mentioned is part of the rich tradition of Indian theater, where each author brought their own stylistic and thematic innovations to the stage.

202. (A) Both Statement I and II are true
Hand gestures serve as a complete symbolic language in classical dance. The system is categorized based on the number of hands involved in forming the gesture. Movements formed using only one hand belong to the first category, while those requiring the coordinated use of both hands together belong to the second. Both are essential for creating the sign language used.

203. (D) Mricchakatikam
The greatest poet and dramatist of Sanskrit literature is credited with several famous masterpieces, including plays featuring the talent of a dancer and the celestial nymph Urvashi. He also wrote the world-renowned story of the lost ring. However, the unique social drama centered on the lives of ordinary citizens in Ujjayini was written by another author, specifically Sudraka.

204. (B) P-1, Q-2, R-2, S-1
Hand gestures in classical dance are classified based on whether they use one or both hands. Pataka and Tripataka are examples of gestures formed with a single hand. In contrast, Anjali and Karkata require the hands to be joined or used together, placing them in the double-hand category. Mastering both types is essential for the symbolic language of Indian dance.

205. (C) It includes energetic movements and 108 Karanas
Classical dance theory identifies two fundamental styles based on opposite energetic qualities. One is a vigorous, powerful, and masculine style traditionally associated with Lord Shiva. It is characterized by the use of energetic movements and the one hundred and eight basic units described in the Natyasastra. This style is not delicate and is bound by specific rhythmic rules.

206. (D) Nobility, patience, and unboastful courage
Heroes in Sanskrit drama are categorized based on their personality and character traits. The ideal protagonist is one who embodies the highest virtues of leadership and self-control. To successfully portray this type of character, a dancer must project a sense of inner strength,

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identify a character as a noble hero, a fierce villain, or a divine being, even from distance.

169. (A) I, II, III, IV, and V
The ancient theory of movement in Indian dance is built from simple to complex units. It starts with basic positions of the feet, progresses to movements of a single leg, and then to combinations that form circular paths. These culminate in the one hundred and eight basic movement units and the even longer sequences that combine multiple basic units together.

170. (A) Violent and martial leaps
Classical dance theory identifies two fundamental modes with opposite energetic qualities. One is characterized by softness, grace, and delicate emotional expression, traditionally associated with feminine deities. The other is a vigorous, powerful style that involves athletic jumps and martial energy. Therefore, violent and martial movements are the direct opposite of the graceful and fluid qualities defined here.

171. (D) Saint Akbar Shah
This significant medieval treatise on the classification of romantic characters was written in the Deccan region. It was produced under the patronage of a ruler who was also a respected scholar and saint. The work provides a detailed analysis of the various psychological states of heroines, continuing the long tradition of Indian aesthetic theory through a localized regional perspective.

172. (B) Asamyuta Hastas
Hand gestures serve as a symbolic language in Indian classical dance. The system is divided into gestures that use only one hand and those that require both. This specific gesture, formed with the fingers extended and joined, is one of the most fundamental single-hand movements. It is used to represent many things, such as a forest, a blessing, or sleep.

173. (C) Kalahantarita – Separated by a quarrel and full of remorse
Situational categories for heroines identify their emotional reactions to specific romantic conflicts. This category describes a woman who has had a fight with her lover and sent him away, but is now overcome by deep regret and sorrow. In contrast, a Proshitabhartrika longs for her husband who is abroad, and a Vasakasajja joyfully prepares for her beloved's nightly arrival.

174. (A) I, II, III, IV
The history of Indian literature and performing arts follows a timeline of significant figures. Bhasa is considered the earliest classical dramatist, followed by Kalidasa. Much later, during the medieval period, Sarangadeva authored his monumental encyclopedic work on music and dance. Finally, in the sixteenth century, Pundarika Vittala wrote his treatise bridging the classical and regional traditions of that time.

175. (A) Vipralambha Sringara (Love in separation)
The most celebrated romantic sentiment in Indian aesthetics is often explored through the pain of being apart from a loved one. In Kalidasa's masterpiece, the heroine's intense sorrow when she is forgotten and rejected by the king is a classic example of this state. It provides the opportunity for profound emotional expression and is a central theme in Indian classical dance.

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176. (B) Malavikagnimitram
Among the many works of the greatest Sanskrit poet and dramatist, one play is particularly famous for its focus on the performing arts. The plot centers on a competition between two dance masters, with the heroine proving her artistic genius by performing a specialized dance known as the Chalikya. This performance is crucial to both the dramatic plot and the aesthetic experience.

177. (C) Statement I is correct, Statement II is incorrect
The technical terminology of Indian dance identifies specific units of lower body movement. A Cari involves the coordinated movement of the foot, calf, thigh, and hip. Statement II is false because these movements are the fundamental building blocks of the one hundred and eight basic dance units. Every such unit requires a specific leg movement to be executed correctly.

178. (A) It aims to tell a complex narrative story
Indian classical dance is categorized into three levels based on the presence of narrative and emotion. This specific category consists of abstract, rhythmic movements that are designed to be aesthetically pleasing through the mastery

234. (A) Both A and R are true and R is the correct explanation of A.
According to ancient mythology, the creator god Brahma recognized that the knowledge of the four Vedas was not accessible to everyone. He therefore created a fifth Veda that used the performing arts to teach moral and spiritual truths through aesthetic pleasure. Because it incorporates elements from all four original Vedas, this encyclopedic treatise on theater is held in the highest regard.

235. (D) Nritta – Pure, rhythmic dance.
Indian classical dance is divided into three distinct levels of performance. The first level consists of abstract, rhythmic body movements that focus on aesthetic beauty and technical precision through mastery of tempo. It does not involve storytelling or emotional representation. In contrast, the other categories involve drama, facial expression, and symbolic gestures to convey specific meanings and narratives to the audience.

236. (B) Natyasastra
The most ancient and authoritative work on Indian dramaturgy provides the fundamental theory of aesthetic flavor. It explains how the combination of situational factors, physical manifestations, and fleeting emotions leads to the realization of Rasa in the audience. This theory remains the cornerstone of Indian aesthetics, influencing all subsequent treatises and classical traditions of acting, music, and dance across many centuries.

237. (C) Upanga and Angika Abhinaya.
Performers utilize four main channels to communicate with the assembly of spectators. One channel involves the use of the entire physical body. This is further divided into the use of major limbs like the hands and minor facial features like the eyes and eyebrows. By mastering these bodily movements, a dancer can convey complex emotional narratives without needing large-scale rhythmic footwork.

238. (D) Influence of martial arts and dynamic Desi traditions on dance.
Classical dance theory evolved as it absorbed influences from regional and popular performing arts. The inclusion of athletic jumps and leaps in medieval treatises like Sangeeta Ratnakara reflects the growing influence of dynamic regional styles. This shows how the ancient standardized path began to incorporate more varied and energetic movements that were popular among the common people of various geographical regions.

239. (A) I, II, and III
This seventeenth-century treatise authored by Mahesvara Mahapatra is the primary authority for the classical dance tradition of Odisha. It describes the unique postures that define the style, such as the three-bend body position. The text is essential for understanding the specific techniques and gestures of this eastern style, whereas other regional manuals are used for the dance-drama traditions of the Southwest.

240. (B) A learned judge of the dance competition
In Kalidasa's play, a scholarly female ascetic plays a crucial role in the central rivalry between two royal dance masters. Because of her deep knowledge of the fine arts and her neutral position, she is chosen to act as the judge. She evaluates the students' performances based on strict technical and aesthetic criteria, eventually deciding which instructor has the superior method.

241. (C) Statement I is correct, Statement II is incorrect
Pundarika Vittala's sixteenth-century work is a significant treatise that was written during a time of great cultural diversity. While Statement I correctly identifies the author, Statement II is false. Far from ignoring them, the text is important because it recognizes and codifies several regional Desi dance forms, providing a bridge between the ancient standardized path and the evolving medieval traditions.

242. (A) It was written before the Natyasastra.
The history of Indian performing arts is built upon a series of key treatises. The most ancient and foundational encyclopedic work was written by the sage Bharata. Sarangadeva's monumental treatise, which is also called the Saptadhyayi due to its seven chapters, was composed much later, during the thirteenth century. It remains a vital source for both classical Marga and medieval Desi traditions.

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her contentment and the pride she takes in the deep affection and loyalty of her devoted beloved.

188. (B) Laya and Tala in Nritta
Pure rhythmic dance depends on the mastery of tempo and specific time cycles. The use of small bells on the dancer's ankles serves to audibly mark these rhythms as she strikes her feet against the ground. This creates a direct connection between the dancer's physical movements and the musical accompaniment, showcasing her technical skill and precision in maintaining the rhythm.

189. (C) I and II
The Ashtanayika system defines situational categories that reflect different stages of a romantic relationship. One category represents a woman who is joyfully preparing herself and her bedchamber for a meeting with her beloved. Another represents a woman who is feeling the pain of distress because her lover has not arrived at the expected time. Both involve intense anticipation or longing.

190. (D) Nayaka
The classical theory of acting and dance identifies four distinct media of communication: the use of the body, speech and song, costumes and makeup, and internal emotional states. These are the tools used by a performer to convey meaning. However, the term for the male protagonist of a drama is a character typology, not a medium of theatrical expression.

191. (A) Both Statement I and II are correct
This thirteenth-century treatise is a vital historical source for the study of regional dance in the Deccan. It was authored by a military commander serving the Kakatiya dynasty. The work is particularly significant because it provides rare and detailed descriptions of popular Desi dance forms like Perani, helping to preserve the diversity of performing arts during the medieval historical period.

192. (B) It is unstructured and varies randomly from village to village.
Classical Indian theory recognizes two distinct artistic paths. One represents the popular regional variations that reflect the diverse tastes of local people. In contrast, the path traditionally said to have been established by ancient sages is highly structured and follows a uniform set of classical rules across the entire country. It aims for spiritual elevation rather than being a random style.

193. (B) Tears, perspiration, or a visible change of voice
Acting and dance utilize four main channels to communicate emotions. This specific category is considered the highest level of expression because it involves the physical manifestation of deep internal feelings. It includes involuntary reactions like weeping or sweating, which allow the performer to convincingly portray the most intense emotional states, such as extreme sorrow, fear, or overwhelming joy in classical drama.

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194. (A) I, II, III, and IV
The study of Indian classical dance requires knowledge from several types of literature. This includes ancient encyclopedic works on theater, specialized manuals on gestures, regional treatises on localized traditions, and works on the classification of romantic characters. Together, these provide the theoretical and technical foundation for performance. Treatises on medicine, while important for other fields, are not relevant here.

195. (C) Abhinaya Darpana
This famous verse describes the essential coordination of the body in Indian classical dance. It states that the eyes must follow the hands, the mind must follow the eyes, and the emotion must follow the mind to create true aesthetic flavor. This instruction is found in Nandikesvara's practical manual, which remains a fundamental guide for students of various dance styles.

196. (D) Deeply hurt because her lover failed to arrive at the meeting place.
The situational states of a heroine define her emotional reaction to specific romantic circumstances. This category describes a woman who has carefully prepared for a meeting, but is now overcome by deep disappointment and feeling deceived because her beloved has not shown up. Her portrayal in dance emphasizes the transition from joyful anticipation to the pain of rejection and sorrow.

dividing the experiences of a heroine into eight situational states, the tradition allows the dancer to explore every nuance of love, from joyful anticipation to the pain of separation and the anger of betrayal. Each state represents a specific psychological and situational context that the performer must embody.

160. (B) Dhiroddhata – A proud, jealous, and easily angered king
Characters in Sanskrit drama are typed according to their temperament and personality traits. A protagonist or antagonist who is characterized by extreme pride, arrogance, and a lack of self-control belongs to this specific category. This typology is often used for powerful mythological villains or jealous rivals, contrasting with the noble Dhirodatta hero who is brave, patient, and self-controlled.

161. (B) Nartananadhyaya
Sarangadeva's monumental thirteenth-century encyclopedic work on music is divided into seven distinct chapters. While the earlier chapters focus on notes, ragas, and rhythmic cycles, the final chapter is dedicated entirely to the theory and practice of dance. This chapter provides a detailed bridge between the ancient standardized path and the evolving regional styles that were popular during the medieval period.

162. (A) Khandita Nayika
Situational categories for heroines identify the specific emotional reactions to a lover's behavior. A woman who is offended and furious because her lover has arrived in the morning bearing physical signs of having been with another woman is known by this term. Her portrayal in dance allows the performer to show a mix of sarcasm, jealousy, and righteous indignation.

163. (C) Localization of dance and the need to codify Desi practices
During the medieval period, Indian classical dance began to diversify into distinct regional styles. As these localized traditions became more sophisticated, there was a growing need to document their specific techniques, gestures, and aesthetic principles. This led to the creation of specialized treatises that formalized these regional practices while still acknowledging their roots in the broader classical Indian tradition.

164. (D) I, II, and III
Several treatises are renowned for their detailed classification of romantic characters and their psychological states. Works such as Bhavaprakasana, Rasamanjari, and Sringaramanjari provide comprehensive taxonomies of heroes and heroines based on their temperament and situational contexts. In contrast, the Surya Siddhanta is a technical work on ancient Indian astronomy and has no connection to the study of aesthetics or drama.

165. (C) Combined/Joined
Technical terminology in classical dance provides a way to categorize hand gestures. The system distinguishes between those formed with only one hand and those that require both hands to be used together. The term for the latter category refers to the fact that the hands are joined or combined to form a single symbolic or decorative gesture during performance.

166. (C) Statement I is correct, Statement II is incorrect
Theoretical texts distinguish between two distinct artistic paths. The first represents the ancient, divinely inspired classical tradition that follows a standardized set of rules. Statement II is false because the second category, representing regional variations, was also performed for human audiences and popular entertainment. These two paths coexist, representing the spiritual and popular dimensions of Indian cultural life.

167. (D) She welcomes her lover with joy and garlands
The situational states of a heroine identify her emotional response to specific romantic circumstances. This category describes a woman who is deeply offended and angry because her lover has returned after being unfaithful. Her reaction is characterized by jealousy, sarcasm, and rejection, making it incorrect to suggest that she would greet him with joy or any sign of affection.

168. (A) Project the specific character type to the entire audience
Acting and dance utilize four main channels to communicate with the spectators. This specific category involves the use of external elements like makeup and costumes. In the Southwestern dance-drama tradition, the elaborate facial patterns and colors are used to immediately

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calm patience, and a noble spirit that is entirely free from pride, arrogance, or desire to boast.

207. (A) A theatrical representation combining acting, dance, and music
The ancient theory of Indian performance describes a holistic art form that integrates several media of expression. It is not merely rhythmic movement or vocal music but a sophisticated synthesis of gestures, speech, dance, and melodies used to tell a story. This combination is designed to transport the audience into an aesthetic experience, successfully evoking emotional flavors through representational drama.

208. (D) Abhisarika – Sleeping peacefully
Situational categories for heroines identify their actions and moods in romantic contexts. A woman who is driven by passion to travel through the night to meet her beloved is known by this term. Her character is characterized by boldness and determination, making it incorrect to suggest that she is sleeping peacefully. That would be the opposite of her courageous journey.

209. (A) Both A and R are true and R is the correct explanation of A.
While the Natyasastra is the ultimate authority on all aspects of theater, modern solo performers often find Nandikesvara's manual more useful for daily study. This preference is due to the fact that the text provides a highly organized and concise guide to gestures and movements. It serves as a practical handbook that is easier to apply than the ancient encyclopedic work.

210. (A) Rasamanjari – Bhanudatta
The study of Indian aesthetics includes several key treatises dedicated to the classification of romantic characters. Bhanudatta is widely recognized for his systematic work on the types of heroes and heroines. In contrast, Sringaramanjari was produced under the patronage of Akbar Shah, and Bhavaprakasana was written by Saradatanaya. Nandikesvara is the author of Abhinaya Darpana, showcasing varied scholarly contributions.

211. (C) Natyasastra
The basic units of movement in ancient Indian dance consist of coordinated hand and foot positions. The earliest and most authoritative description of exactly one hundred and eight of these units is found in the encyclopedic work traditionally attributed to the sage Bharata Muni. This text provides the theoretical and technical foundation for these movements, which are preserved in major temple carvings.

212. (D) Nritta Ratnavali
To accurately reconstruct or perform regional dance forms from the medieval period in the Deccan, a choreographer would consult the thirteenth-century work by Jaya Senapati. Written in the Kakatiya kingdom, this treatise is significant because it provides detailed descriptions of popular Desi styles that were prevalent during that time, making it a vital source for regional dance history and practice.

213. (D) The need to distinguish rigidly composed and improvisational dance
During the sixteenth century, the performing arts were becoming increasingly diverse. Pundarika Vittala's treatise recognizes this by providing a classification based on the structural rigidity of the dance. This distinction allows for the recognition of both fixed, rule-bound compositions and the free, creative improvisation of the performer. It reflects the evolving nature of dance theory and practice during the medieval period.

214. (B) I, II, and III
Medieval treatises on performing arts expanded the field by including descriptions of regional and popular forms. Works such as Sangeeta Ratnakara, Nritta Ratnavali, and Nartana Nirnaya are notable for their focus on localized Desi styles and dynamic movements like jumps and leaps. These texts provide a broader perspective on dance than the ancient standardized path, reflecting the evolving tastes of various regions.

215. (D) Tandu
According to ancient mythology, after Lord Shiva performed his cosmic dance, he wanted to share its techniques with humanity. He instructed one of his disciples, who was a master of the form, to teach it to the sage who was compiling the great treatise on theatre. Because this teacher was the one who transmitted the knowledge, the style bears his name.

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of tempo and posture. It does not use gestures or facial expressions to convey any specific story, meaning, or emotional message to the watching audience.

179. (C) P-2, Q-3, R-1, S-4
Technical manuals for dance provide a systematic classification for movements of different body parts. Kampita is a vertical movement of the head, while Alokita is a circular movement of the eyes. Pataka is a fundamental hand gesture. Finally, a Mandala is a complex combination of multiple leg movements. Together, these categories ensure that the entire body is used for expression.

180. (D) A combination of pure dance (Nritta) and expressional dance
Indian classical dance is divided into three distinct levels of performance. One level is purely rhythmic and decorative. The second level involves the addition of facial expressions and symbolic hand gestures to convey specific meanings and emotional states. This representational aspect allows the dancer to perform storytelling, bridging the gap between abstract movement and enactment of a dramatic narrative.

181. (D) Bandha (structured) and Anibandha (improvised) nartana
Pundarika Vittala's sixteenth-century treatise provides a significant classification based on the structural rigidity of the performance. It distinguishes between dance that is strictly bound by set compositions and rhythmic cycles, and dance that allows for free improvisation. Mastering these concepts allows a choreographer or performer to explore both the preservation of traditional repertoire and the expression of individual creativity.

182. (B) A sequence or combination of Karanas
Movement in ancient Indian dance is organized into progressively more complex units. The basic units are positions involving the hands and feet. When multiple such basic units are linked together in a specific order to form a longer phrase or sequence of movement, they are known by this technical term. The Natyasastra provides detailed descriptions for thirty-two such sequences.

183. (D) Balarama Bharatam – Bengal
Several treatises were written to formalize the artistic traditions of different geographical areas. Abhinaya Chandrika is associated with Odisha, Hasta Lakshana Deepika with Kerala, and Srihasta Muktavali with Assam. However, the specified text authored by a ruler of the Travancore royal family belongs to the Southwestern tradition of Kerala, not to the Eastern region of Bengal as suggested.

184. (A) Both A and R are true and R is the correct explanation of A.
Indian classical theory recognizes two distinct paths for the performing arts. One represents the fixed, divinely inspired rules that are uniform across the country. The other refers to the style that adapts to the tastes and traditions of specific geographical regions. This latter path is dynamic because it continually absorbs local folk elements and popular customs, reflecting cultural diversity.

185. (C) Bhavaprakasana – Saradatanaya
The study of Indian aesthetics includes several key treatises written by different scholars. Saradatanaya authored a significant work on dramaturgy and emotional classification. In contrast, Rasamanjari was written by Bhanudatta, and Sringaramanjari was produced under the patronage of Akbar Shah. Nandikesvara is the author of Abhinaya Darpana, showcasing the varied contributions of scholars across different eras and geographical regions.

186. (A) Audience and performance space
Traditional Indian performing arts emphasize the importance of the environment in which a performance occurs. Classical manuals provide a detailed description of the ideal characteristics of the assembly of spectators and the physical characteristics of the stage and hall. This includes the ritual honoring of the audience leader and the spiritual atmosphere required for a successful and auspicious artistic presentation.

187. (D) Svadhinabhartrika
The situational classification of heroines describes their relationship with their beloved. A woman who is happy, secure, and confident because her lover is completely devoted to her and remains under her influence is known by this term. Her portrayal in dance usually emphasizes

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be immediately overcome by deep regret and longing as soon as he leaves, represents this specific situational state. Her portrayal requires the dancer to express a complex mix of pride and sorrow.

226. (A) Kerala
This eighteenth-century treatise on dance and dramaturgy was authored by a ruler of the Travancore royal family. It is a significant historical document for the study of performing arts in the Southwest because it provides a theoretical bridge for the classical traditions preserved in the region. The text offers insights into how ancient rules were maintained and adapted locally over time.

227. (A) Both Statement I and II are true
This significant medieval treatise on the detailed usage of hand gestures was authored by a scholar named Subhankara. Both statements are accurate, as the work had a profound and lasting influence on the monastic dance tradition in the northeastern state of Assam. It provides the symbolic language used by performers in that style to convey narrative and spiritual themes today.

228. (D) Mricchakatikam
The social play titled The Little Clay Cart is a unique masterpiece in Sanskrit literature. Its author departed from typical courtly themes to portray a realistic story of urban life, romance, and political revolution in ancient Ujjayini. This makes it distinct from the mythological and courtly plays written by other legendary dramatists like Kalidasa and the earlier playwright known as Bhasa.

229. (C) P-2, Q-1, R-4, S-3
The history of Indian arts is enriched by scholars patronized by various royal dynasties. Sarangadeva served the Yadavas of Devagiri, while Jaya Senapati was a commander under the Kakatiyas. Akbar Shah is associated with the Golconda Sultanate era in the Deccan. Finally, Balarama Varma was a ruler of the Travancore family, each contributing to the development of performing arts.

230. (B) It refers to intermediate parts like the neck, arms, and thighs.
Movement analysis in classical dance requires a systematic division of the human body. While major limbs like the head and hands are the primary focus, intermediate parts are classified separately. These parts, including the neck, shoulders, and back, connect the major limbs and are essential for executing fluid transitions and maintaining the correct posture and geometric alignment required in performance.

231. (D) Pada bhedas and Laya
Technical mastery in classical dance involves the precise coordination of the feet with the underlying musical rhythm. A dancer who flawlessly executes various foot positions while maintaining a steady tempo is demonstrating competency in the rhythmic foundation of the art. This is essential for both pure decorative movement and the rhythmic sections that punctuate a representational segment of the performance.

232. (A) The detailed taxonomy of Nayakas and Nayikas.
Bhanudatta's significant medieval work in Sanskrit poetics is widely admired for its systematic approach to the study of romantic characters. It provides a comprehensive and detailed classification of the various types of heroes and heroines based on their personality, age, experience, and situational contexts. This taxonomy provides the theoretical framework for emotional portrayal and characterization in Indian literature and dance.

233. (C) Vasakasajja – Weeping in isolation without any hope.
Situational categories for heroines identify their actions and moods in romantic contexts. A woman who is characterized by her joyful anticipation and busy preparation for her lover's nightly arrival is known by this term. She beautifies herself and her surroundings, making it incorrect to suggest that she is weeping in isolation. That would instead be the state of a separated heroine.

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216. (A) Both Statement I and II are correct
Classical dance theory identifies two fundamental modes with opposite energetic qualities. One is characterized by softness, grace, and delicate emotional expression. Traditional mythology attributes the origin of this style to Goddess Parvati, who taught it as a counterpart to the vigorous dance of Lord Shiva. Both these energetic modes are essential for a complete understanding of classical Indian dance.

217. (C) It is purely a manual for constructing Vinas.
Saradatanaya's medieval work is a significant contribution to the field of Indian aesthetics and dramaturgy. It provides a detailed analysis of the different types of heroes and heroines and the various emotional states they experience. While other texts might focus on musical instruments, this particular work is famous for its taxonomy of characters and emotions in the context of drama.

218. (A) A complex combination of Caris
Technical terminology for dance classifies movements of the lower body based on their complexity. While a single leg movement is the basic unit, more sophisticated sequences are formed when several such movements are combined in a specific order. These sequences allow the dancer to create circular patterns on the stage or in the air, adding dynamic variety and technical brilliance.

219. (D) III and IV
The most celebrated poet and dramatist of Sanskrit literature is the author of several masterpieces. These include a play centered on the talent of a dancer named Malavika and the famous story of the lost ring involving Sakuntala. While other authors like Bhasa and Sudraka wrote legendary plays such as Svapnavasavadattam and Mricchakatikam, these are distinct from Kalidasa's dramatic repertoire.

220. (B) Facial expressions
Acting and dance utilize four main channels to communicate with the audience. This specific category involves the use of external elements, such as costumes, jewelry, and stage props, to define a character's identity. However, the movement of the face to convey internal emotions belongs to a different medium of expression, which involves the use of the body parts themselves for theatrical communication.

221. (C) The ideal qualities and physical attributes of a female dancer
Classical manuals provide a list of recommended traits for a professional performer. These include a beautiful physical appearance, a smiling face, large expressive eyes, and a deep understanding of rhythm. Mastering these physical and artistic qualities is considered essential for a dancer to effectively communicate the beauty and emotional depth of the tradition to the watching assembly of spectators.

222. (D) Hasta Lakshana Deepika
To understand the specific narrative language used in the Southwestern dance-drama tradition, one must consult the technical manual associated with it. This work provides a detailed description of the twenty-four fundamental hand gestures that form the basis for all storytelling in that style. It is a specialized regional text that differs from the manuals used in North Indian classical dance traditions.

223. (A) Head (Anga) – Eyes (Upanga)
Technical terminology in classical dance categorizes the body for precise movement analysis. Major limbs, such as the head and hands, are identified as primary for posture and large-scale movement. In contrast, minor parts like the eyes, eyebrows, and nose are classified separately. These minor parts are essential for conveying the subtle nuances of emotion that are central to representational classical dance.

224. (A) I, II, III, IV
Sarangadeva's monumental thirteenth-century work is organized in a logical sequence. It begins with the most basic elements of music, the notes. It then progresses to the study of melodies and the structure of musical compositions. Finally, the seven-chapter treatise concludes with a detailed discussion of the theory and practice of dance, which is the subject of the final chapter.

225. (B) Kalahantarita
Romantic drama often explores the emotional conflict caused by misunderstandings between lovers. A heroine who has a fight with her beloved and dismisses him in anger, only to

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243. (C) Using the body to convey an experience.
Acting and dance utilize four main channels to communicate with the audience. This specific category involves the use of the entire physical form, from major limbs to subtle facial features, to convey meaning and emotion. By using physical movements to represent an experience or sensation, the performer creates a believable world for the spectators, even without the use of words.

244. (D) III and IV
Several treatises were written to formalize the specific dance and gesture systems of different geographical areas. Abhinaya Chandrika is the primary authority for the tradition of Odisha, while Srihasta Muktavali had a profound influence on the monastic dance tradition of Assam. Both these texts focus on the localized traditions of Eastern India, distinguishing them from manuals used in other regions.

245. (D) Extreme regional variations that ignore classical rules.
Classical Indian theory recognizes two distinct artistic paths. One represents the popular styles that adapt to the tastes and traditions of local people, often showing great variation across different areas. In contrast, the path traditionally said to have been established by ancient sages for spiritual purposes is highly structured and follows a uniform, standardized set of classical rules across the entire country.

246. (B) Brave, noble, and free from vanity
Heroes in Sanskrit drama are typed according to their personality and moral character. The ideal protagonist is one who embodies the highest virtues of leadership, courage, and self-control. This category represents a hero who is brave and patient, and who possesses a great soul that is entirely free from pride, arrogance, or any desire to boast about his own achievements.

247. (D) Sringaramanjari
A scholar studying the evolution of romantic archetypes would compare the foundational classification established by Bharata with later works. This specific medieval treatise, written under the patronage of Akbar Shah, provides an in-depth analysis of the various psychological states of heroines. Analyzing these two works together allows for a better understanding of how aesthetic theory grew more complex and nuanced over time.

248. (A) Karana – A coordinated unit of dance movement.
Technical terminology in Indian dance provides a system for analyzing body movements. A basic unit consists of a specific combination of a posture, a leg movement, and a hand gesture. There are exactly one hundred and eight of these units described in the Natyasastra. Other terms refer to movements of the eyes or legs, rather than these complex coordinated units of movement.

249. (C) Nuanced emotional states and typologies of Nayakas and Nayikas.
This medieval treatise on the classification of romantic characters provides the theoretical framework for emotional portrayal in dance. A choreographer using this text would focus on the detailed psychological and situational categories of heroes and heroines. This allows the performer to project nuanced shades of feeling and characterization, which are essential for the most important aesthetic sentiments in performance.

250. (A) Gone away on a long journey or is abroad.
The situational classification of heroines describes their emotional state based on their lover's actions. A woman who is suffering from the pain of longing and separation because her husband or beloved has traveled to a far-off land for business or duty belongs to this category. Her portrayal in dance usually emphasizes her deep sorrow and her neglect of her personal appearance.

251. (B) To advance narrative and emotion
Playwrights like Kalidasa and Bhasa utilized choreographic elements not as simple ornamentation but as functional dramatic tools. These performative sequences were strategically woven into the scripts to advance the plot and deepen the emotional impact of the scenes. This integration ensured that movement served a primary purpose in conveying the multidimensional experiences of characters in the dramatic text.

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252. (A) Bhasa
Bhasa is recognized in scholarly investigations as a pioneer whose early Sanskrit plays established the groundwork for theatrical movement. His works provided the foundational understanding that later evolved into the more sophisticated aesthetic grace seen in subsequent eras. Researchers analyze these pioneering texts to identify how movement was first conceptualized as a vital component of the classical dramatic framework.

253. (C) Rhythmic motion and psychological states
In the works of Kalidasa, dance is treated as a sophisticated tool to express subtle psychological nuances. Characters utilize rhythmic motion not just for visual appeal but to articulate complex emotional and mental states. This approach demonstrates a refined incorporation of aesthetic grace where physical movement becomes a direct extension of the character's inner psychological world and subjective experience.

254. (D) Dance as an interactive social and narrative mechanism
Sudraka's structural composition offers unique insights into the functional role of dance within the ancient theatrical repertoire. Rather than being a separate or ornamental display, dance acted as an interactive mechanism that drove both social interactions and narrative progression. This highlights how ancient playwrights integrated movement to enhance the overall dramatic structure and improve the connectivity of the story.

255. (C) An intrinsic communicative tool
Classical Sanskrit drama viewed dance as a fundamental communicative tool rather than a mere decorative addition. The investigation into works by major playwrights confirms that rhythmic movement was essential for portraying the complex, multidimensional experiences of characters on stage. This intrinsic treatment of dance allowed performers to communicate narrative depth and emotional resonance effectively through highly stylized physical articulation.

256. (B) Abstract movement without specific intent
Nritta is defined within the classification of performative execution as one of the three distinct domains. It specifically represents pure, abstract movement that does not carry a specific narrative or storytelling intent. This category focuses on the technical and rhythmic aspects of dance, contrasting with other domains that prioritize dramatic elements or the harmonization of movement with expression.

257. (D) Nritya
Within the theoretical framework of the Natyasastra and Abhinaya Darpana, the domain of Nritya is identified as a vital performative category. It is distinguished by its ability to harmonize rhythmic motion with expressive storytelling. This specific classification bridges the gap between pure movement and dramatic execution, allowing the performer to convey narrative meanings through structured, rhythmic physical gestures.

258. (A) Delicate, graceful, and lyrical movements
The conceptual analysis of performative energy highlights the duality between contrasting movement styles. Lasya is specifically identified as the embodiment of delicate, lyrical, and graceful movements. This style serves as a gentle polarity to the more vigorous and forceful energy of Tandava. Such distinctions are essential for interpreting ancient treatises and understanding the aesthetic variety in classical dance execution.

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259. (C) Natyasastra and Abhinaya Darpana
The academic evaluation of foundational terminology and movement aesthetics centers on two primary historical texts. These are the Natyasastra and the Abhinaya Darpana. By scrutinizing these specific treatises, scholars can categorize performative execution into domains like Natya, Nritta, and Nritya. These texts provide the comprehensive vocabulary required to decode the intricate choreographic principles used in classical Indian performance.

260. (A) To decode intricate choreographic principles
The systematic classification of performative domains and energies provides contemporary practitioners with a comprehensive vocabulary. This structural framework is crucial for decoding the intricate choreographic principles established in ancient manual instructions. By understanding the precise distinctions within these manuals, theoreticians can accurately

interpret classical treatises and apply ancient theoretical principles to modern performances and training methodologies.

261. (D) Formalized, classical, and strict pathways
In the study of medieval treatises, Marga is defined as the highly formalized and classical pathway of performance. It is strictly rooted in ancient prescriptions and represents a standardized tradition that adheres to fixed rules. This contrasts with regional variations, as Marga emphasizes the enduring rigidity and classical foundations that have shaped the structural evolution of historical performative practices.

262. (B) Regional, evolving, and localized variations
Desi is characterized as the regional and evolving variations of performance that reflect localized cultural expressions. Unlike the highly formalized Marga tradition, Desi forms represent the dynamic adaptability of art as it shifts across different geographic areas. This classification illustrates how medieval treatises documented the transitional phases of performative art, allowing for regional innovation alongside traditional classical structures.

263. (C) Rigidly structured metrical compositions
The structural organization of choreographic timing involves the principle of Baddha. This term refers specifically to compositions that are rigidly structured and bound by strict metrical rules. In the analysis of medieval treatises, Baddha represents the formal side of rhythmic execution, ensuring that the movement aligns perfectly with precise temporal boundaries defined within the traditional performance frameworks.

264. (D) Anibaddha
Within the study of rhythmic structures and timing, Anibaddha is identified as the concept representing unbound, free-flowing segments. Unlike metrically bound compositions, these portions allow for improvisational freedom during a performance. This distinction underscores the balance between strict adherence to metric rules and the creative adaptability found in medieval performative traditions, enriching the overall choreographic vocabulary of dancers.

265. (A) Sangeeta Ratnakara and Nritta Ratnavali
The medievalist's comparative investigation focuses on two significant treatises that document the evolution of performance practices. These texts are the Sangeeta Ratnakara and the Nritta Ratnavali. By analyzing these specific works, the researcher can explore stylistic bifurcations, such as the divide between classical and regional traditions, as well as the differences between structured and free-flowing rhythmic compositions.

266. (B) Nartana Nirnaya
The cultural theorist's investigation into the standards for performers and performance spaces centers on the Nartana Nirnaya. This late medieval treatise is used to evaluate qualitative benchmarks for classical execution. By extracting criteria from this specific text, the scholar highlights how historical theoreticians viewed the necessary physical, technical, and spatial requirements for a successful and holistic artistic experience.

267. (B) Dancer's physical and technical traits
Nartaki lakshana is a concept that provides a detailed breakdown of the requirements for a professional dancer. It focuses on physical attributes, technical proficiency, and emotional intelligence. These benchmarks were essential to ensure that the performer could execute complex choreographies seamlessly. Such qualifications represent an institutionalized approach where the dancer's individual skill is meticulously defined by classical standards.

268. (A) Sabha lakshana
Sabha lakshana refers to the systematic delineation of the characteristics required for the assembly or audience. This concept establishes the qualitative benchmarks for the performance environment, focusing on the ideal spectator and the structure of the gathering. It illustrates that medieval performance art was not just about the dancer, but required a cultivated and properly structured assembly to succeed.

269. (C) Spatial arrangement and patron's role
The criteria for Sabha lakshana involve several external factors that contribute to the overall success of a dance performance. These include the spatial arrangement of the venue and the

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to understand how it adds to the overall understanding of dance mechanics. This study helps show the dynamic evolution of theory, as different specialized manuals introduced specific technical elements that enriched the wider landscape of classical performance.

288. (B) Graceful postures and expressive nuances
The Abhinaya Chandrika is documented for its specific regional codification of graceful postures and expressive nuances. The scholar examines this text to see how it defines the aesthetic qualities of movement within a particular geographical context. Such manuals were instrumental in creating form-specific identities, showing that classical dance theory was adaptable and could incorporate regional variations in style and expression.

289. (D) Hand movements
The Srihasta Muktavali is identified in the academic study as a specialized compilation that focuses on hand movements. By meticulously documenting these specific physical actions, the text contributes to the localized diversity of classical dance theory. Cross-referencing this work with other manuals helps researchers illustrate the geographical evolution of gestures and the creation of distinct identities within the performative tradition.

290. (A) Regional identities in a broader tradition
The comparative analysis of specialized manuals proves that while a unified conceptual framework existed, regional identities were successfully forged within the broader tradition. Texts like the Hasta Lakshana Deepika and others were instrumental in developing distinct, form-specific characteristics. This demonstrates the dynamic geographical evolution of classical dance, where regional innovation balanced with a shared set of fundamental performative principles.

291. (C) Bharata's Natyasastra
Bharata's Natyasastra is the primary source that provides the foundational classifications of the hero and heroine, known as Nayakas and Nayikas. The text catalogues these character types based on their traits, moral dispositions, and social standings. This initial framework established by Bharata serves as the essential baseline for character construction in ancient dramaturgy and guides performers in their portrayals.

292. (A) Character traits, morals, and standings
The performative behavior of Nayakas and Nayikas is dictated by their character traits, moral dispositions, and social standings. These primary classifications are used to guide actors in portraying consistent archetypes on stage. By following these rigid psychological blueprints, performers can ensure their characters are recognizable and resonant, adhering to the structural categories defined in foundational treatises like the Natyasastra.

293. (D) Saradatanaya's Bhavaprakasana
Saradatanaya's Bhavaprakasana is the text that introduces expanded and nuanced sub-categorizations of character types. It builds upon earlier foundational frameworks by adding complex psychological profiles and shifting relational dynamics for Nayakas and Nayikas. This expansion allows for a more detailed understanding of character construction, providing performers with deeper psychological insights to guide their depictions of various human archetypes.

294. (B) Psychological profiles and dynamics
The Bhavaprakasana builds upon the foundational framework of the Natyasastra by introducing complex psychological profiles and shifting relational dynamics. This expansion offers a more nuanced approach to character categorization, moving beyond basic traits to explore deeper mental states. Such details help performers create more multidimensional characters while still adhering to the established structural categories of ancient Sanskrit theatrical traditions.

295. (C) Rigid psychological blueprints to guide performers
The meticulous typologies of heroes and heroines functioned as rigid psychological blueprints for performers. Far from being mere literary embellishments, these categories were designed to guide actors in creating consistent and deeply resonant human archetypes. By following these structured profiles, performers could navigate the complexities of character behavior, ensuring

dancer can achieve a seamless flow of movement. This ensure that the overarching posture dictated by the major limbs remains cohesive and graceful, adhering to the ancient textual mandates for synchronized bodily movement.

279. (C) Upanga
Upanga is the category that details the minor limbs and subtle facial features used in performance. This includes parts such as the eyes, eyebrows, and cheeks. These features are vital for nuanced emotional articulation, allowing the performer to convey internal feelings and delicate expressions. Mastery of these subtle movements is necessary for achieving a complete and expressive physical performance.

280. (D) Manipulation of anga, pratyanga, and upanga
Mastery of classical choreography requires the simultaneous and conscious manipulation of three distinct anatomical layers. A dancer must coordinate the major limbs, connecting parts, and subtle facial features, known as anga, pratyanga, and upanga. This integrated approach ensures a cohesive physical performance where every part of the body works in harmony to meet the complex requirements established in ancient treatises.

281. (A) Expressive gesture and bodily movement
The Abhinaya Darpana is characterized by its specific methodological focus on the methodology of expressive gesture and bodily movement. Unlike general dramaturgical texts, it isolates these physical actions to enhance dramatic communication. The researcher analyzes how this manual codifies the physical apparatus needed for storytelling, making it a primary resource for understanding the technical execution of gestures in classical performance.

282. (B) Physical actions for dramatic communication
The Abhinaya Darpana is distinguished from broader dramaturgical texts by its concentrated focus on physical actions for dramatic communication. While other texts might cover various aspects of theater, this treatise prioritizes bodily movement and hand gestures. It isolates these specific elements to maximize their effectiveness in storytelling, providing a rigorous and structured approach to how a performer uses their body.

283. (B) Physical postures and hand gestures
The scholar's systematic review of the Abhinaya Darpana emphasizes its precise instructional tone regarding physical postures and communicative hand gestures. The manual provides rigorous definitions that serve as a universal vocabulary for physical expression. By detailing these specific postures, the text allows practitioners to master the non-verbal narrative delivery required for effective performance, moving beyond abstract theory into practical execution.

284. (A) Structured and accessible pedagogical steps
The Abhinaya Darpana influences practical training by distilling complex performative theories into accessible and structured pedagogical steps. This formalization creates a systematic approach to learning, allowing students to follow a clear regimen for mastering gestures and postures. As a result, the treatise serves as an essential guide for practitioners, turning abstract aesthetic concepts into manageable stages for physical development.

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285. (C) Aesthetic theory and stage execution
The investigation into the Abhinaya Darpana reveals that it functions as an essential bridge between abstract aesthetic theory and practical stage execution. By providing a codified vocabulary of gestures, the text enables performers to translate theoretical ideas into visible physical actions. This connection is vital for mastering non-verbal narratives and ensuring that the dancer's movements align with ancient aesthetic principles.

286. (D) Hasta Lakshana Deepika
The Hasta Lakshana Deepika is identified as a specialized manual that provides a distinct regional lexicon for hand gestures. While it shares a general conceptual framework with other texts, its specific vocabulary diverges slightly from the pan-Indian models. This illustrates how localized adaptations were used to forge unique regional identities within the broader tradition of classical dance and performance theory.

287. (C) Structural contributions to technique
In the researcher's comparative study, the Balarama Bharatam is evaluated for its unique structural contributions to performative technique. The academic analyzes this text

specific role of the patron within the assembly. By defining these parameters, the treatise ensures that the environment is conducive to a high-quality artistic experience, emphasizing the organized nature of classical performance.

270. (B) Relationship between performer and assembly
Medieval theoreticians believed that a successful dance performance resulted from a symbiotic relationship between a qualified performer and a cultivated assembly. Rather than focusing solely on the dancer's skill, this holistic view required a properly structured environment and an ideal audience. This integrated approach ensured that the performance functioned as a collective artistic experience for both the participants and the spectators.

271. (C) Padas
In the deconstruction of dance techniques, padas are identified as the foundational category representing the diverse positions and movements of the feet. They serve as the essential rhythmic base for all physical articulation. By focusing on the feet, the researcher establishes the ground-level mechanics that support more complex choreographic sequences and ensure the stability of the dancer's overarching posture.

272. (B) Aesthetic geometry and narrative meaning
Hastas are analyzed as communicative hand gestures that serve a dual purpose in classical dance. They convey aesthetic geometry through their precise physical shapes and narrative meaning through symbolic representation. By studying these gestures, researchers can understand how ancient performance utilized the hands to deliver effective storytelling and maintain the visual beauty required by the mechanical grammar of dance.

273. (D) Coordinated movements of the lower limbs
Caris are defined as the coordinated movements involving the lower limbs of the dancer. These movements facilitate the dynamic transitions between static positions, linking foundational footwork with broader postural sequences. In the systematic deconstruction of movement, caris represent the active, mobile element that allows the performer to navigate the stage while maintaining the strict technical requirements of ancient performance grammar.

274. (A) Unified postural sequences of the body
Mandalas represent complex and unified postural sequences that span the entire body of the performer. They are formed when singular limb movements and foot positions are combined into a cohesive physical state. In the structural grammar of dance, mandalas illustrate a highly calculated approach to body alignment, showing how various mechanical units synthesize to create a unified and aesthetic posture.

275. (C) Karanas
Karanas are described as the ultimate choreographic units in ancient performance. They consist of a synchronized combination of footwork, body posture, and hand gestures. By synthesizing padas, caris, and hastas into one single unit of action, karanas demonstrate the mathematically precise and highly structured nature of physical expression. They serve as the final building blocks for constructing elaborate dance sequences.

276. (A) Major limbs and primary structural parts
In the anatomical study of classical dance, the anga represents the major limbs and primary structural components of the human body. This category includes the head, chest, hands, and feet, which are responsible for dictating the overarching posture of the dancer. Mastery of these primary parts is essential for creating the basic structural framework required for any classical choreographic sequence.

277. (D) Neck, shoulders, and thighs
Pratyanga refers to the intermediate or connecting body parts that link the major limbs. This category specifically includes the neck, shoulders, and thighs. In the hierarchical categorization of the body, these parts are crucial for ensuring that the dancer can move smoothly. They act as the structural bridge between the primary limbs and the minor expressive features used in dance.

278. (B) To facilitate fluid transitions
The primary function of pratyanga movements is to facilitate fluid transitions between different postures and major limb positions. By coordinating the neck, shoulders, and thighs, the

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their stage portrayals aligned with the formal requirements of dramaturgy.

296. (D) Conditions or emotional states of heroines
In the study of heroines within medieval treatises, the term "avasthas" refers specifically to the conditions or emotional states of the characters. These states include situations such as anticipation, separation, and betrayal. By analyzing these avasthas, researchers can understand how psychological profiling was used as an aesthetic tool to help performers navigate the nuances of romantic sentiment in performance.

297. (A) Bhanudatta's Rasamanjari
Bhanudatta's Rasamanjari provides a meticulous classification of the romantic heroine based on her emotional situation. The text defines various states, such as anticipation and separation, which are known as avasthas. This detailed profiling serves as a systematic codification of emotional responses into structured dramatic devices, allowing performers to portray the complex sentiments of the Nayika in classical stage performances.

298. (B) Emotional states in later cultural milieus
The researcher evaluates Akbar Shah's Sringaramanjari to observe how classical emotional states were interpreted and expanded within a later cultural milieu. By studying this later treatise, the academic can identify the continuous evolution of psychological profiling for heroines. This analysis demonstrates how emotional responses remained a central focus of performance theory while adapting to shifting cultural and artistic contexts.

299. (B) A continuous evolution in the psychological profiling of the Nayika
By comparing the Rasamanjari and the Sringaramanjari, the researcher identifies a continuous evolution in the psychological profiling of the Nayika. This comparison shows that the categorization of emotional states, or avasthas, was not static but grew more nuanced over time. The study highlights how these treatises systematically codified fleeting feelings into structured tools used for navigating complex romantic sentiments.

300. (A) Romantic sentiment and emotional distress
The categorization of Nayikas and their emotional states provided performers with a critical aesthetic tool for navigating the nuances of romantic sentiment and emotional distress. These structured devices allowed actors to portray complex feelings consistently on stage. For the audience, these typologies served as a guide to understanding the deep emotional undercurrents and psychological profiles presented during classical performances.

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(D) Lasya is considered a form of folk dance, whereas Tandava is strictly classical.

17. The widespread decline of Indian classical dance during the 19th century was primarily caused by:
(A) The widespread introduction of modern Western musical instruments in temples.
(B) The Anti-Nautch movement and the withdrawal of royal patronage.
(C) The rapid rise and popularity of Hindustani classical music in South India.
(D) A general lack of artistic interest among the various Indian royalty of the era.

18. Who among the following is renowned for her pioneering role in reviving Kathak and bringing it to the international stage in the early 20th century?
(A) Madame Menaka
(B) Rukmini Devi Arundale
(C) Balasaraswati
(D) Mrinalini Sarabhai

19. A choreographer wants to create an authentic Sattriya performance. Which distinct element must be included?
(A) Elaborate facial makeup made of rice paste
(B) The use of Tarangamel as a musical instrument
(C) Performance of Bhawana based on Ankia Nat
(D) Singing of Ashtapadis from Gita Govinda

20. Read the following statements and select the correct option:
Statement I: Kathakali traditionally uses elaborate facial makeup to denote character types.
Statement II: 'Pacha' makeup in Kathakali represents evil and demonic characters.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

21. If a dancer uses intricate hand gestures to depict a lotus blooming, which type of Abhinaya is being predominantly applied?
(A) Vachika
(B) Aharya
(C) Angika
(D) Sattvika

22. Identify the correct pair regarding Kathakali characters:
(A) Kathi - Completely divine characters
(B) Pacha - Noble and heroic characters
(C) Thadi - Female characters
(D) Minukku - Demonic characters

23. Which text is extensively utilized for learning the precise usage of single and double hand gestures (Asamyuta and Samyuta Hastas)?
(A) Gita Govinda
(B) Natya Shastra
(C) Ramacharitamanas
(D) Abhinaya Darpana

24. Which of the following statements about Kuchipudi is incorrect?
(A) It is traditionally a solo dance form exclusively performed by women since its inception.
(B) It originated in the state of Andhra Pradesh.
(C) Tarangam is a unique feature where the dancer dances on the edges of a brass plate.
(D) Siddhendra Yogi is a central figure in its evolution.

25. What defines 'Sattvika Abhinaya' in the context of Indian classical dance?
(A) Communication through a variety of stylized bodily movements and postures.
(B) Communication through the use of spoken dialogue and devotional songs.
(C) Expression of internal emotional states such as tears or trembling.
(D) Expression through the selection of specific costumes and elaborate makeup.

26. Who is the author of the famous Sanskrit text 'Gita Govinda', which heavily influences Odissi and Manipuri repertoires?
(A) Jayadeva
(B) Surdas
(C) Vidyapati

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Manipuri
(D) Vempati Chinna Satyam - Kuchipudi

8. Consider the following statements about the components of classical dance:
I. Natya refers to the dramatic element.
II. Nritta is purely rhythmic dance.
III. Nritya combines rhythm with expression.
IV. Abhinaya strictly means footwork.
V. Rasa is the aesthetic flavor experienced by the audience.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

9. In the context of Bharatanatyam, which of the following is not one of the four types of Abhinaya?
(A) Angika
(B) Vachika
(C) Laya
(D) Aharya

10. Consider the following texts relevant to Indian classical dance and their historical composition:
I. Abhinaya Darpana
II. Natya Shastra
III. Sangita Ratnakara
Which of the following represents the correct chronological order?
(A) II, I, III
(B) I, II, III
(C) II, III, I
(D) III, II, I

11. Which dance form incorporates the unique 'Tribhangi' posture as a central technical element?
(A) Bharatanatyam
(B) Kathak
(C) Mohiniattam
(D) Odissi

12. Read the following statements and select the correct option:
Statement I: The Tanjore Quartet structured the modern repertoire (Margam) of Bharatanatyam.
Statement II: The Tanjore Quartet consisted of four brothers: Chinnayya, Ponniah, Sivanandam, and Vadivelu.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

13. Which of the following is the most appropriate description of a 'Vaggeyakara'?
(A) A primary dancer who choreographs a completely new item for the repertoire.
(B) A professional musician who provides rhythmic accompaniment on the Mridangam.
(C) A composer who creates both the lyrical and musical components.
(D) A royal patron who historically funded classical art performances in temples.

14. A classical dancer is choreographing an item focusing heavily on the Nayika pining for her divine lover. Which type of composition would be most suitable for exploring deep emotional Abhinaya?
(A) Alarippu
(B) Jatiswaram
(C) Tillana
(D) Padam

15. Identify the incorrect statement regarding Kathak:
(A) It is the only Indian classical dance that exclusively uses Carnatic music.
(B) It has origins in the storytelling traditions of North India.
(C) It is characterized by intricate footwork and rapid spins (chakkars).
(D) The Mughal courts significantly influenced its costume and presentation.

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16. What is the primary difference between Lasya and Tandava?
(A) Lasya is exclusively performed by men, whereas Tandava is reserved for women.
(B) Lasya represents grace and fluidity, while Tandava represents vigor.
(C) Lasya relies heavily on instrumental music, while Tandava uses only vocal song.

CHAPTER 07

India Classical Dance

1. Which of the following best defines the term 'Nritta' in Indian classical dance?
(A) Dance with deep emotional expressions and storytelling
(B) Pure dance movements without any specific mood or meaning
(C) The narrative component involving hand gestures and facial expressions
(D) The musical accompaniment played during a dance performance

2. Match List I (Bharatanatyam Repertoire) with List II (Description):
List I: (Repertoire)
P. Alarippu
Q. Jatiswaram
R. Varnam
S. Tillana
List II: (Description)
1. Pure dance item based on swara passages
2. Invocation and offering of respects
3. Rhythmic climax performed at the end
4. Complex combination of Nritta and Abhinaya
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

3. Which of the following statements about the origin of Indian classical dance is incorrect?
(A) The Natya Shastra is regarded as the primary foundational text for all Indian classical dance forms.
(B) Lord Brahma is mythologically credited with the creation of the Natya Veda as the fifth Veda.
(C) Indian classical dance originated strictly as a form of royal court entertainment with no religious ties.
(D) Ancient sculptural evidences of various dance forms are widely found in historical Indian temple sites.

4. Consider the following statements regarding Rukmini Devi Arundale:
I. She was instrumental in the revival of Bharatanatyam.
II. She founded the Kalakshetra Foundation.
III. She removed the stigma associated with the Devadasi system from the dance.
IV. She introduced Kathakali techniques into Kathak.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) II, III and IV
(C) I and II only
(D) I, II and III

5. The term 'Tandava' is primarily associated with which deity?
(A) Vishnu
(B) Brahma
(C) Shiva
(D) Krishna

6. Read the following statements and select the correct option:
Assertion (A): Rukmini Devi Arundale is credited with reconstructing Bharatanatyam in the 20th century.
Reason (R): She modernized the costume, introduced aesthetic stage settings, and emphasized the spiritual elements of the art form.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

7. Identify the correct pair of Guru and the dance form they are primarily associated with:
(A) Birju Maharaj - Odissi
(B) Kelucharan Mohapatra - Kathak
(C) Vedantam Satyanarayana Sharma -

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(D) Tulasidas

27. Match List I (Gurus/Pioneers) with List II (Dance Form):
List I: (Pioneer)
P. Srimanta Shankar Deva
Q. Vallathole Narayana Menon
R. Siddhendra Yogi
S. Maharaj Binda Din
List II: (Dance Form)
1. Kathakali
2. Kuchipudi
3. Sattriya
4. Kathak
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-2, R-1, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-2, S-4

28. Which of the following best defines 'Aharya Abhinaya'?
(A) The stylized expression of deep inner emotions and mental states.
(B) Expression through costumes, jewelry, and specific stage makeup.
(C) The rhythmic use of melodic speech and traditional devotional song.
(D) The complex rhythmic stamping of feet during technical dance pieces.

29. Consider the following statements regarding the revival of Kathakali:
I. Vallathole Narayana Menon played a pivotal role.
II. Kerala Kalamandalam was established for its institutionalized training.
III. It completely abandoned the traditional makeup techniques during revival.
IV. Mukunda Raja assisted in the establishment of its primary institution.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I and III only

30. Which of the following is an exception to the traditional solo performance structure of older classical forms?
(A) The traditional Bharatanatyam Margam sequence performed solo.
(B) The classic Odissi Pallavi item typically performed by one dancer.
(C) The invocatory Mohiniattam Cholkettu performed as a solo piece.
(D) Kathakali, which is structured as a dance-drama ensemble.

NODIA

31. Read the following statements and select the correct option:
Assertion (A): Rabindranath Tagore integrated elements of Manipuri dance into the curriculum at Santiniketan.
Reason (R): He found the lyrical, graceful, and spiritual nature of Manipuri dance suitable for his dance-dramas.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

32. Which of the following represents a correct statement regarding Manipuri classical dance?
(A) It relies heavily on aggressive facial expressions and loud vocalization.
(B) The Pung Cholom is a highly energetic drum dance performed by men.
(C) It originated in the courts of the Maratha Empire.
(D) The female dancers wear heavily pleated silk sarees similar to Bharatanatyam.

33. Consider the following statements about major Talas in Indian music:
I. Teental in Hindustani music has 16 beats.
II. Adi Tala in Carnatic music has 8 beats.
III. Rupak Tala in Hindustani music has 7 beats.
IV. Jhaptal consists of 12 beats.
V. Ek Tala in Hindustani music has 12 beats.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

34. Identify the incorrect pair of Vaggeyakara and their notable contribution:
(A) Vidyapati - Ramacharitamanas
(B) Jayadeva - Gita Govinda
(C) Narayanateertha - Krishna Leela Tarangini

IV. She toured extensively in Europe in the 1930s.
V. She collaborated with classical musicians to elevate Kathak's status.

Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

54. Identify the incorrect pair regarding regional origins:
(A) Sattriya - Assam
(B) Mohiniattam - Kerala
(C) Odissi - Odisha
(D) Kuchipudi - Andhra Pradesh

55. Consider the following components of a traditional Odissi Margam:
I. Mangalacharan
II. Batu Nritya (or Sthai)
III. Pallavi
IV. Moksha

Which of the following represents the correct chronological order of performance?
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) I, II, IV, III

56. What is the fundamental characteristic of 'Sopana Sangeetham'?
(A) Traditional music of Kerala used extensively in Kathakali.
(B) A very fast-paced musical style of the Hindustani tradition.
(C) Rhythmic drum beats performed strictly without any melody.
(D) A modern fusion music genre popular in contemporary dance.

57. Read the following statements and select the correct option:
Statement I: Tulasidas authored the Ramacharitamanas in Awadhi.
Statement II: Compositions of Tulasidas are frequently utilized in Kathak performances depicting stories of Lord Rama.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

58. An analytical assessment of the 'Tarangam' item in Kuchipudi reveals its primary technical challenge is:
(A) Balancing on a brass plate while executing complex rhythms.
(B) The difficulty of singing while performing technical dance.
(C) Performing continuous rapid spins for a long duration of time.
(D) The artistic challenge of using elaborate wooden face masks.

59. Who among the following is widely regarded as the 'Pitamaha' (grandfather) of Carnatic music, influencing early dance repertoires?
(A) Tyagaraja
(B) Muthuswami Dikshitar
(C) Syama Sastri
(D) Purandara Dasa

60. Identify the incorrect statement concerning the costume of Bharatanatyam:
(A) Traditional jewelry includes headpieces for the sun and moon.
(B) The stitched, pleated costume is a 20th-century innovation.
(C) The dancer wears bells on their ankles to mark the rhythm.
(D) Women perform wearing an unstitched saree without any pleats.

61. Which Vaggeyakara's lyrical works primarily focus on the romantic exploits of Radha and Krishna in Maithili language?
(A) Govindadas
(B) Surdas
(C) Vidyapati
(D) Vanamalidas

62. The integration of 'Kalaripayattu' martial arts techniques is most visibly evident in which classical dance?
(A) Bharatanatyam
(B) Kuchipudi
(C) Manipuri

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45. Read the following statements and select the correct option:
Statement I: Hindustani music utilizes the concept of 'Gharanas' to denote stylistic lineages.
Statement II: Carnatic music is also strictly divided into different 'Gharanas' based on region.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

46. If a dancer is performing 'Gat Nikas', which dance form is being executed?
(A) Odissi
(B) Bharatanatyam
(C) Sattriya
(D) Kathak

47. Match List I (Tala) with List II (Number of Beats):
List I: (Tala)
P. Teental
Q. Ektaal
R. Jhaptal
S. Roopak (Hindustani)
List II: (Number of Beats)
1. 10 beats
2. 16 beats
3. 7 beats
4. 12 beats
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-4, R-2, S-3

48. Identify the incorrect statement regarding Mohiniattam:
(A) It is widely known as the dance of the celestial enchantress.
(B) It uses exclusively aggressive and fast-paced movements.
(C) The traditional costume is predominantly colored white and gold.
(D) It originally originated in the coastal state of Kerala in India.

49. Consider the following statements regarding the Bhakti movement's impact on dance:
I. It shifted the thematic focus to devotional subjects.
II. Compositions of Vaggeyakaras became central to the dance repertoire.
III. It discouraged emotional expression (Abhinaya) in dance.
IV. Krishna Leela became a prominent theme.
Which of the above statement(s) is/are correct?
(A) II, III and IV
(B) I, II and IV
(C) I, II and III
(D) I and IV only

50. Which text defines 'Anga', 'Pratyanga', and 'Upanga' used systematically in Indian classical dance?
(A) Abhinaya Darpana
(B) Rig Veda
(C) Ashtadhyayi
(D) Arthashastra

51. Read the following statements and select the correct option:
Assertion (A): Srimanta Shankar Deva created Sattriya as a medium to propagate the Vaishnava faith.
Reason (R): Sattriya was traditionally performed in monasteries known as Sattras.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

52. Identify the correct pair of composition and its creator:
(A) Gita Govinda - The legendary poet Vidyapati
(B) Ramacharitamanas - The blind saint Surdas
(C) Padavali - The prolific composer Kshetrayya
(D) Krishna Leela Tarangini - Narayanateertha

53. Consider the following statements about Madame Menaka (Leila Sokhey):
I. She founded a dance school in Khandala.
II. She was a pioneer of Bharatanatyam in North India.
III. She created full-length dance ballets in Kathak.

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complex footwork, fast spins, and complex rhythm patterns.
(D) The Banaras Gharana makes extensive use of the floor for balancing acts.

109. An artist is studying the 'Bhawana' performance tradition. Which classical dance form's cultural ecosystem are they researching?
(A) Kuchipudi
(B) Kathakali
(C) Sattriya
(D) Manipuri

110. The term 'Sanchari' in dance Abhinaya refers to:
(A) The central theme of a traditional dance composition.
(B) The introductory rhythmic syllables of the performance.
(C) The physical costume traditionally worn by the dancer.
(D) Elaboration of a song line through various interpretations.

111. Read the following statements and select the correct option:
Statement I: Odissi dance suffered a severe decline under the British administration and the Maratha rule.
Statement II: The post-independence revival of Odissi was spearheaded by Gurus like Kelucharan Mohapatra and Pankaj Charan Das.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

112. Which classical dance strictly features a character known as the 'Sutradhara' who introduces and conducts the performance?
(A) Bharatanatyam
(B) Sattriya
(C) Mohiniattam
(D) Kathak

113. During a Kuchipudi performance, a dancer impersonating Satyabhama expresses intense jealousy and love for Lord Krishna. This is an application of which specific text/composition?
(A) Gita Govinda
(B) Bhamakalapam
(C) Tarangam
(D) Padavali

114. Identify the incorrect statement regarding the 'Ghugroos' (ankle bells):
(A) Odissi dancers wear them to enhance auditory impact.
(B) They accentuate the rhythmic footwork of the performer.
(C) Kathak dancers wear heavier strings than other forms.
(D) Manipuri dancers wear large bells for forceful stomps.

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115. Which dance form's basic posture is known as 'Aramandi', a half-seated squat with knees turned out?
(A) Odissi
(B) Kathak
(C) Bharatanatyam
(D) Sattriya

116. Match List I (Text/Composer) with List II (Associated Language):
List I: (Text)
P. Ramacharitamanas
Q. Padavali (Vidyapati)
R. Gita Govinda
S. Borgeet
List II: (Language)
1. Awadhi
2. Maithili
3. Sanskrit
4. Brajavali
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

117. What is the fundamental purpose of 'Moksha' in the Odissi repertoire?
(A) To introduce the specific characters of a folk story.
(B) To demonstrate the complex footwork of the lead dancer.
(C) Symbolizes spiritual liberation at the performance's end.

(D) Kathakali

63. Which classical dance form's foundational technique includes 'Mandi Adavu' and 'Tatta Adavu'?
(A) Bharatanatyam
(B) Kathak
(C) Odissi
(D) Sattriya

64. To properly execute a 'Kavit' in Kathak, a dancer must:
(A) Balance a pot on the head while balancing on a brass plate.
(B) Recite rhythmic syllables and perform corresponding gestures.
(C) Use a modern microphone to sing a traditional Carnatic varnam.
(D) Wear a large traditional face mask depicting a specific deity.

65. Read the following statements and select the correct option:
Statement I: The Gotipua tradition involves young boys dressing as women to praise Lord Jagannath.
Statement II: The Gotipua tradition significantly influenced the revival and repertoire of modern Odissi.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

66. Identify the correct pair of tala and its corresponding music tradition:
(A) Rupak Tala - Hindustani Music
(B) Adi Tala - Hindustani Music
(C) Teental - Carnatic Music
(D) Misra Chapu - Hindustani Music

67. Which term defines a composition in Carnatic music that is intended primarily for dance, containing Pallavi, Anupallavi, Muktayi Swaram, Charanam, and Chittaswaras?
(A) Kriti
(B) Javali
(C) Padavarnam
(D) Thillana

68. The primary narrative text used for traditional Ramlila performances, often integrated into North Indian dance traditions, was written by:
(A) Valmiki
(B) Surdas
(C) Kabir
(D) Tulasidas

69. Identify the incorrect statement regarding the music of Sattriya:
(A) The music is known as Borgeet.
(B) The Khol and Tala (cymbals) are the primary accompanying instruments.
(C) The musical structure is entirely based on modern Carnatic ragas.
(D) Srimanta Shankar Deva composed many of the foundational musical texts.

70. What is 'Bhaav' in the context of Indian classical aesthetics?
(A) The physical arrangement of the stage setting.
(B) The emotion or state of mind conveyed by the artist.
(C) The structural framework of a specific tala.
(D) The tuning of various musical instruments.

71. Match List I (Term) with List II (Dance Form):
List I: (Term)
P. Thaat
Q. Aramandi
R. Tribhangi
S. Cholkettu
List II: (Dance Form)
1. Bharatanatyam
2. Odissi
3. Kathak
4. Mohiniattam
(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-2, S-4

72. Which of the following defines 'Mahari' in the context of Odissi?
(A) Temple dancers of Odisha dedicated to Lord Jagannath.
(B) The traditional male teachers of the Odissi

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(D) Kshetrayya - Padams dedicated to Muvva Gopala

35. The establishment of Kerala Kalamandalam was a direct cause of which of the following effects?
(A) The gradual decline and disappearance of Mohiniattam from the region.
(B) The introduction of Hindustani music into the local Kerala temple traditions.
(C) The revival and formalization of Kathakali and Mohiniattam.
(D) The official banning of all traditional martial arts practices in Kerala.

36. An artist wants to perform a classical dance that involves a cylindrical drum called the 'Pung'. Which dance form is the artist preparing for?
(A) Sattriya
(B) Odissi
(C) Kathak
(D) Manipuri

37. Read the following statements and select the correct option:
Statement I: The Devadasi system was originally a respected tradition where women were dedicated to deities in temples.
Statement II: The Anti-Nautch movement aimed to support and financially uplift the Devadasis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

38. Identify the correct pair of dance form and its characteristic attire:
(A) Kathak - Kasavu saree
(B) Manipuri - Potloi (stiff cylindrical skirt)
(C) Mohiniattam - Ghungroo of 200 bells on each ankle
(D) Odissi - Kanchipuram silk saree

39. Which of the following is the most appropriate description of 'Borgeet' in the context of Sattriya?
(A) The specific rhythmic footwork patterns performed during the invocation.
(B) The elaborate and decorative headgear worn by the primary male dancers.
(C) The concluding prayer offered at the end of a traditional performance.
(D) Devotional songs composed by Srimanta Shankar Deva and Madhav Deva.

NODIA

40. A dancer strictly performing 'Chari' and 'Karana' movements is applying the techniques detailed in which text?
(A) Natya Shastra
(B) Ramayana
(C) Silappatikaram
(D) Mahabharata

41. Which of the following is not a recognized Gharana of Kathak?
(A) Lucknow Gharana
(B) Jaipur Gharana
(C) Thanjavur Gharana
(D) Banaras Gharana

42. Who among the following is a famous medieval poet-saint known for compositions dedicated to Lord Krishna, often interpreted in classical dance?
(A) Meera Bai
(B) Tulasidas
(C) Kabir
(D) Valmiki

43. Why are Kshetrayya's compositions highly valued in Bharatanatyam and Kuchipudi?
(A) They provide very intricate rhythmic patterns for technical Nritta.
(B) They dictate the ancient rules of traditional stage construction.
(C) They are the only texts written in Sanskrit for these dance forms.
(D) They are rich in Sringara Rasa, ideal for expressive Padams.

44. What defines 'Chowk' in Odissi dance?
(A) A rapid spinning movement performed at the climax of the dance.
(B) A stable, square stance with the weight equally distributed.
(C) A graceful, asymmetrical bending of the body at three points.
(D) The elaborate silver jewelry traditionally worn by the dancer.

81. Read the following statements and select the correct option:
Statement I: The Nattuvanar plays a crucial role in a Bharatanatyam performance by reciting the jathis and playing the cymbals.
Statement II: The tradition of the Nattuvanar has completely disappeared in modern Bharatanatyam performances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

82. For a competency test in Odissi, a dancer must accurately demonstrate 'Bhangis'. What does 'Bhangi' refer to?
(A) Specific body postures and stances.
(B) Specific rhythmic dance syllables.
(C) The primary musical scale used.
(D) The style of facial makeup used.

83. Which classical form traditionally begins its repertoire with an invocatory item called 'Ganesh Vandana' or 'Salami/Amad'?
(A) Bharatanatyam
(B) Mohiniattam
(C) Kathak
(D) Manipuri

84. Which of the following is not considered a primary classical dance form recognized by the Sangeet Natak Akademi?
(A) Kuchipudi
(B) Sattriya
(C) Chhau
(D) Yakshagana

85. The term 'Sanchari Bhava' refers to:
(A) The dominant, stable emotion in a dance piece.
(B) The physical stage props used by the dancer.
(C) Transient emotions that support the dominant emotion.
(D) The concluding rhythmic sequence of the dance.

86. Match List I (Composers) with List II (Key Association/Work):
List I: (Composer)
P. Tulasidas
Q. Meera Bai
R. Kshetrayya
S. Jayadeva
List II: (Association)
1. Ashtapadi
2. Ramacharitamanas
3. Muvva Gopala Padams
4. Krishna Bhajans in Rajasthani/Braja
(A) P-1, Q-3, R-4, S-2
(B) P-2, Q-4, R-3, S-1
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-1, R-3, S-4

87. Identify the correct definition of 'Laya' in Indian music and dance:
(A) The specific melodic framework.
(B) The lyrical content of the song.
(C) The physical gestures being used.
(D) The tempo or speed of the rhythm.

88. Consider the following statements regarding the musical instruments used in classical dance:
I. Mridangam is central to Bharatanatyam.
II. Pakhawaj is often used in Odissi.
III. Tabla is exclusively used in Carnatic music.
IV. Khol is used in Sattriya.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I and II only

89. Which dance form was originally performed by a group of actors called 'Bhagavathulu'?
(A) Manipuri
(B) Kathak
(C) Kuchipudi
(D) Mohiniattam

90. Read the following statements and select the correct option:
Assertion (A): The revival of classical dance in India was intrinsically linked to the Indian nationalist movement.
Reason (R): Nationalists sought to reclaim and elevate indigenous arts as a source of cultural pride against colonial narratives.

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form.
(C) The basic standing posture of the classical dance.
(D) A percussion instrument used in the performance.

73. Consider the following statements regarding the evolution of Kathak:
I. It transitioned from temple courtyards to royal courts.
II. The Mughal influence introduced complex footwork and spins.
III. The costume evolved to include the Anarkali style.
IV. It completely lost its Hindu mythological themes during the Mughal era.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I and III only

74. Which poet is best known for his blind devotion to Lord Krishna and authoring the 'Sur Sagar'?
(A) Surdas
(B) Vidyapati
(C) Govindadas
(D) Tulasidas

75. Read the following statements and select the correct option:
Assertion (A): Rukmini Devi Arundale faced significant backlash from traditionalists when she began learning Bharatanatyam.
Reason (R): She belonged to an upper-class Brahmin family, and the dance was strictly confined to the Devadasi community at that time.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. Which feature correctly differentiates Mohiniattam from Kathakali?
(A) Mohiniattam uses facial masks, while Kathakali does not use them.
(B) Mohiniattam is a solo female dance; Kathakali is an ensemble.
(C) Mohiniattam originated in Tamil Nadu, whereas Kathakali is Kerala.
(D) Mohiniattam strictly uses only the Hindustani music tradition.

77. Consider the following statements about Rabindranath Tagore's contribution:
I. He created 'Rabindra Nritya' by synthesizing various classical and folk forms.
II. He highly favored Manipuri dance for its lyrical grace.
III. He strictly adhered to the orthodox Margam of Bharatanatyam in his dance-dramas.
IV. He invited classical dance Gurus to teach at Santiniketan.
V. His dance-dramas include 'Chandalika' and 'Shyama'.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

78. Identify the incorrect statement regarding text and its primary subject matter:
(A) Natya Shastra - Dramaturgy and theatrical arts
(B) Abhinaya Darpana - Detailed study of body gestures and facial expressions
(C) Sangita Ratnakara - Treatise on music and dance
(D) Gita Govinda - Treatises on temple architecture

79. A music student is analyzing the structure of 'Adi Tala'. How many beats (Aksharas) constitute one complete cycle of Adi Tala?
(A) 6
(B) 7
(C) 8
(D) 10

80. The 'Ras Leela' tradition of Braj is most closely associated with the early development of which classical dance?
(A) Odissi
(B) Kathak
(C) Sattriya
(D) Kuchipudi

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100. Identify the correct definition of 'Matra' in Indian musical theory:
(A) A distinct rhythmic cycle used in performance.
(B) The concluding speed of a specific dance piece.
(C) The lyrical composition of a traditional song.
(D) The smallest unit of time measurement in a tala.

101. Match List I (Tala component) with List II (Carnatic Music Term):
List I: (Component)
P. Laghu
Q. Drutam
R. Anudrutam
S. Avartana
List II: (Description)
1. One complete cycle
2. Clap followed by a wave
3. Clap only
4. Clap followed by finger counting
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-2, R-3, S-1
(D) P-4, Q-3, R-2, S-1

102. Which of the following best describes the 'Sopana' style of music?
(A) A very fast-paced vocal style used in Kathak performances.
(B) Slow, lingering renditions suitable for emotional expressions.
(C) Complex instrumental improvisations performed without vocals.
(D) An ancient form of the Hindustani classical music tradition.

103. Consider the following statements regarding the contributions of Govindadas:
I. He was a prominent Vaishnava poet.
II. His compositions are heavily used in Manipuri dance.
III. He wrote primarily in the Brajavali language.
IV. He is recognized as a pioneer of Kuchipudi.
Which of the above statement(s) is/are correct?
(A) I and II
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

104. Which of the following texts is authored by Nandikeshvara?
(A) Abhinaya Darpana
(B) Natya Shastra
(C) Dasharupaka
(D) Sangita Ratnakara

105. Read the following statements and select the correct option:
Assertion (A): The role of the Devadasis was marginalized during the British colonial era.
Reason (R): Victorian moral values associated the Devadasi tradition with prostitution, leading to legal bans.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Identify the correct pair regarding dance forms and their traditional martial art influences:
(A) Manipuri - Thang-Ta
(B) Bharatanatyam - Gatka
(C) Odissi - Kalaripayattu
(D) Kathak - Silambam

107. Consider the following statements about 'Ashtapadis':
I. They consist of eight couplets.
II. They are central to the Gita Govinda.
III. They are performed in Odissi, Manipuri, and Mohiniattam.
IV. They recount the tales of Lord Shiva's Tandava.
V. They were composed by Jayadeva.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

108. Identify the incorrect statement regarding the 'Gharanas' of Kathak:
(A) The Lucknow Gharana emphasizes grace, elegance, and naturalness in expressional dance.
(B) All Gharanas exclusively perform to Carnatic music.
(C) The Jaipur Gharana is known for its

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(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

91. Identify the correct pair regarding the primary emotion (Rasa) and its presiding deity according to Natya Shastra:
(A) Raudra - Brahma
(B) Hasya - Shiva
(C) Karuna - Indra
(D) Sringara - Vishnu

92. Consider the following statements about 'Javali':
I. It is a type of composition used in Bharatanatyam.
II. It typically deals with colloquial, earthly love rather than deep spiritual devotion.
III. It has a faster tempo compared to a Padam.
IV. It originated from the Sattriya tradition.
V. It was highly popular in the courts of Mysore and Travancore.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

93. Identify the incorrect statement regarding the costume of Kathakali:
(A) The skirts are heavily starched and layered for effect.
(B) The headgears are carved from wood and highly decorated.
(C) Dancers do not wear ankle bells to maintain silence.
(D) The makeup process can take several hours to complete.

94. If an academic is researching the 'Sadir Attam', which modern classical dance form are they tracing the history of?
(A) Odissi
(B) Kuchipudi
(C) Mohiniattam
(D) Bharatanatyam

95. The primary language of Srimanta Shankar Deva's Ankia Nat (one-act plays) is:
(A) Brajavali
(B) Sanskrit
(C) Bengali
(D) Maithili

96. Consider the following rhythmic tempos (Laya) and arrange them from slowest to fastest:
I. Drut
II. Vilambit
III. Madhya
Which of the following represents the correct sequence?
(A) I, II, III
(B) II, III, I
(C) III, II, I
(D) II, I, III

97. Read the following statements and select the correct option:
Statement I: Guru Vempati Chinna Satyam significantly contributed to popularizing Kuchipudi globally.
Statement II: He established the Kuchipudi Art Academy in Chennai.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

98. An Odissi dancer is performing an item that showcases purely decorative, abstract dance movements set to a specific Raga. This item is called:
(A) Pallavi
(B) Mangalacharan
(C) Abhinaya
(D) Moksha

99. Which prominent figure worked alongside Vallathole Narayana Menon to establish Kerala Kalamandalam?
(A) Rabindranath Tagore
(B) E. Krishna Iyer
(C) Mukunda Raja
(D) Rukmini Devi

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(D) To invoke the divine blessings of the Lord Ganesha.

118. Consider the following statements regarding the structure of Carnatic music used in dance:
I. Pallavi is the thematic starting line of a composition.
II. Anupallavi follows the Pallavi.
III. Charanam contains multiple stanzas.
IV. Chittaswara strictly involves Abhinaya without Nritta.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I and II only

119. Who among the following was a renowned exponent of the Balasaraswati lineage, known for unscripted and highly emotional Abhinaya?
(A) Rukmini Devi Arundale
(B) Mrinalini Sarabhai
(C) Yamini Krishnamurthy
(D) T. Balasaraswati

120. Read the following statements and select the correct option:
Assertion (A): The Tanjore Quartet codified the sequence of Bharatanatyam items into the modern Margam.
Reason (R): They were prominent musicians in the court of Maharaja Swathi Thirunal and Serfoji II.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

121. Identify the correct pair regarding hand gestures:
(A) Asamyuta Hasta - Double hand gestures
(B) Samyuta Hasta - Single hand gestures
(C) Pataka - A single hand gesture denoting a flag
(D) Anjali - A single hand gesture denoting anger

122. Consider the following statements about Mohiniattam:
I. It translates to 'Dance of the Enchantress'.
II. It is characterized by swaying, graceful movements.
III. It typically employs the Sopana style of music.
IV. Its revival was supported by Maharaja Swathi Thirunal.
V. It was heavily influenced by British ballroom dancing.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

123. Identify the incorrect statement regarding the 'Navarasa':
(A) Shringara represents love and beauty.
(B) Veera represents heroism and courage.
(C) Bhayanaka represents terror and fear.
(D) Bibhatsa represents wonder and astonishment.

124. A choreographer wishes to stage a traditional Kuchipudi Yakshagana. Which text is most likely to be utilized?
(A) Abhinaya Darpana
(B) Bhamakalapam
(C) Shilappadikaram
(D) Meghaduta

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125. The concept of 'Gati' or 'Nadai' in classical dance rhythm refers to:
(A) The specific emotional state of the primary dancer.
(B) The physical dimensions of the traditional stage.
(C) The subdivision of beats within a single tala count.
(D) The melody of the accompanying vocal performance.

126. Consider the following parts of a Hindustani music performance used in Kathak and arrange them in the correct progressive order:
I. Alaap
II. Jod
III. Jhala
Which of the following represents the correct sequence?
(A) I, II, III
(B) II, I, III

(Rasaraj).
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

179. Identify the correct pair regarding components of an Odissi performance:
(A) Highly expressive storytelling item of dance.
(B) Concluding fast-paced dance of the recital.
(C) Pure dance item emphasizing rhythm and grace.
(D) Introductory prayer offered to the gods.

180. A student reads about a reformer who utilized elements of Western theatrical presentation to stage Indian mythological ballets in the 1920s and 30s. Who is the most prominent figure fitting this description?
(A) E. Krishna Iyer
(B) Vallathole Narayana Menon
(C) Siddhendra Yogi
(D) Uday Shankar

181. Read the following statements and select the correct option:
Statement I: The 'Alarippu' is performed to warm up the body and invoke blessings.
Statement II: It translates to 'the blossoming of a flower'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

182. Which of the following defines 'Chari' in dance theory?
(A) A specific hand gesture used in performance.
(B) Movement of the lower limbs, from the waist down.
(C) The facial expression of anger and hostility.
(D) The musical accompaniment for the dancers.

183. Identify the incorrect statement regarding the life of Meera Bai:
(A) She was a Rajput princess.
(B) She was a devoted follower of Lord Krishna.
(C) Her compositions are known as 'Bhajans' or 'Padavalis'.
(D) She composed exclusively in the Tamil language.

184. A Bharatanatyam dancer wishes to depict a narrative story without utilizing purely rhythmic Nritta sequences. Which repertoire item should they choose?
(A) Padam
(B) Jatiswaram
(C) Tillana
(D) Alarippu

185. Consider the following Bharatanatyam Margam items and arrange them in the traditional performance order:
I. Varnam
II. Jatiswaram
III. Alarippu
IV. Shabdam
Which of the following represents the correct sequence?
(A) III, II, IV, I
(B) III, IV, II, I
(C) I, II, III, IV
(D) II, III, I, IV

186. Read the following statements and select the correct option:
Assertion (A): The revivalist movement of Indian classical dance often led to its 'Sanskritization'.
Reason (R): Reformers sought to align the dance forms with ancient Sanskrit texts like the Natya Shastra to grant them classical legitimacy and separate them from their perceived 'vulgar' recent past.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

187. Identify the correct pair of dance and its primary rhythmic syllables:
(A) Odissi - Dhin, Na, Ti, Na
(B) Bharatanatyam - Jhaptal

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surrounding dance in early 20th-century India.
Reason (R): By encouraging students of respectable families to learn and perform dance at Santiniketan, he provided it academic and social legitimacy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

136. Identify the correct pair of Mudra and its common usage in Abhinaya:
(A) Alapadma - Depicting a fully bloomed lotus
(B) Mushti - Depicting a gentle breeze
(C) Shikahara - Depicting sleeping
(D) Katakamukha - Depicting anger

137. Consider the following statements about the 'Gita Govinda':
I. It explores the relationship between Krishna and Radha.
II. It is written in Sanskrit.
III. It emphasizes the philosophical concept of individual soul (Jivatma) seeking the universal soul (Paramatma).
IV. It was composed in the 20th century.
V. It heavily influenced Odissi and Manipuri repertoires.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

138. Identify the incorrect statement regarding Sattriya:
(A) It incorporates narrative dance sequences called 'Bhawana'.
(B) It was recognized as a classical dance form by Sangeet Natak Akademi in 2000.
(C) It is heavily influenced by Islamic architectural styles in its presentation.
(D) Srimanta Shankar Deva introduced it in the 15th century.

139. A student evaluating the impact of Vallathole Narayana Menon will focus primarily on the cultural resurgence of which Indian state?
(A) Tamil Nadu
(B) Assam
(C) Odisha
(D) Kerala

140. What is 'Jati' in the context of Carnatic Talas?
(A) The specific caste of the traditional performer.
(B) Classification of a tala based on its Laghu beats.
(C) The primary melodic scale used in the performance.
(D) The lyrical composition of the devotional song.

141. Read the following statements and select the correct option:
Statement I: The 'Bhramari' movement refers to the spinning or pirouetting motions in dance.
Statement II: Kathak emphasizes rapid continuous Bhramaris known as 'Chakkars'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

142. Which historical event led to the Anti-Nautch movement?
(A) The gradual rise of the Mughal Empire in North India.
(B) The official independence of India from Britain in 1947.
(C) The historical spread of the Bhakti movement in India.
(D) Influence of Christian missionaries and social reformers.

143. Which of the following defines a 'Tihai' in Indian classical rhythm?
(A) Pattern repeated three times, concluding on the Sam.
(B) A vocal devotional song containing three stanzas.
(C) A specific costume designed with three distinct colors.
(D) A technical dance item performed by three dancers.

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(C) P-3, Q-1, R-2, S-4
(D) P-1, Q-2, R-3, S-4

162. Consider the following gurus of Odissi:
I. Guru Kelucharan Mohapatra
II. Guru Pankaj Charan Das
III. Guru Deba Prasad Das
IV. Guru Vempati Chinna Satyam
Which of them are recognized as the primary architects of modern Odissi?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I and II only

163. What is the central theme of 'Krishna Leela Tarangini' composed by Narayanateertha?
(A) The life and exploits of Lord Rama
(B) The destructive dance of Lord Shiva
(C) The life and divine play of Lord Krishna
(D) The martial exploits of the Goddess Durga

164. Read the following statements and select the correct option:
Assertion (A): Manipuri dance rarely uses aggressive, sharp movements or loud ankle bells.
Reason (R): The aesthetic of Manipuri dance emphasizes fluid, continuous grace (Jagoi) reflecting deep spiritual devotion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

165. Identify the incorrect statement regarding Carnatic Music talas:
(A) The system is based on 7 principal talas.
(B) Each tala can have 5 variations based on the 'Jati' of the Laghu.
(C) This results in a scheme of 35 standard talas.
(D) The Dhruva tala always has equal counts in all its four angas.

166. An examiner asks a student to define 'Khali' in a Hindustani Tala cycle. The correct definition is:
(A) The most accented beat of the rhythmic cycle.
(B) Unaccented beat, indicated by a wave of the hand.
(C) The concluding rhythmic syllable of the piece.
(D) The speed of the rhythm during the performance.

167. Consider the following statements about the 'Natya Shastra':
I. It is an ancient encyclopedic treatise on the performing arts.
II. It defines the theories of Rasa and Bhava.
III. It strictly focuses only on vocal music, excluding dance.
IV. It attributes its compilation to the sage Bharata.
V. It describes the physical architecture of theaters.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

168. Identify the correct pair of Vaggeyakara and their primary language of composition:
(A) Vidyapati - Maithili
(B) Surdas - Bengali
(C) Tulasidas - Telugu
(D) Kshetrayya - Awadhi

169. What was the profound effect of the Sangeet Natak Akademi's recognition of classical dances post-independence?
(A) It restricted all performances strictly to temples.
(B) It mandated that all dances be performed in Hindi.
(C) Provided institutional support and a national platform.
(D) It banned the use of traditional ancient costumes.

170. Read the following statements and select the correct option:
Statement I: The 'Abhinaya Darpana' classifies head movements (Shiro Bheda) into 9 types.
Statement II: The text completely ignores neck movements (Greeva Bheda).
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are

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II. His compositions predominantly feature Sringara Rasa.
III. His signature (mudra) is 'Muvva Gopala'.
IV. He primarily composed heavy, fast-paced Nritta sequences.
V. His works are extensively used in Bharatanatyam and Kuchipudi.

Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

154. Identify the incorrect statement regarding the role of Madame Menaka:
(A) She brought systematic, institutionalized training to Kathak.
(B) She was born as Leila Roy.
(C) She strictly prevented women from performing Kathak on stage.
(D) She successfully toured Europe, presenting Kathak ballets.

155. Consider the following historical figures and arrange them in chronological order of their primary influence:
I. Bharata Muni (Natya Shastra)
II. Jayadeva (Gita Govinda)
III. Srimanta Shankar Deva
IV. Rukmini Devi Arundale

Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) I, II, IV, III

156. A dancer utilizes 'Drishti Bheda' during a performance. What is being demonstrated?
(A) Footwork patterns
(B) Eye movements
(C) Neck movements
(D) Hand gestures

157. Read the following statements and select the correct option:
Statement I: The 'Tillana' is typically the concluding item of a Bharatanatyam performance.
Statement II: It consists of rhythmic syllables, fast-paced pure dance, and a short lyrical section honoring a deity or patron.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

158. Which of the following accurately describes a 'Mudra' in classical dance?
(A) The rhythmic beat played on a traditional drum.
(B) The specific color of the traditional costume.
(C) The decoration used on the performance stage.
(D) A symbolic hand gesture used to convey meaning.

159. The 'Saptatala' system (Seven basic talas) is foundational to which music tradition?
(A) Carnatic
(B) Hindustani
(C) Sopana
(D) Rabindra Sangeet

160. Identify the correct pair of Odissi repertoire and its purpose:
(A) Mangalacharan - Concluding rhythmic dance item.
(B) Pure dance introducing basic postures like Chowk.
(C) Pallavi - Complex narrative storytelling sequence.
(D) Moksha - Introductory prayer to the deities.

161. Match List I (Classical Dance) with List II (Distinguishing Feature):
List I: (Dance Form)
P. Kathakali
Q. Manipuri
R. Kuchipudi
S. Kathak
List II: (Feature)
1. Tarangam (dancing on a brass plate)
2. Pung Cholom
3. Elaborate facial makeup and large headgear
4. Chakkars and complex Tatkar
(A) P-2, Q-3, R-1, S-4
(B) P-3, Q-2, R-1, S-4

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(C) III, II, I
(D) I, III, II

127. Read the following statements and select the correct option:
Statement I: Kathak derives its name from 'Katha', meaning story.
Statement II: The Kathakars were originally travelling bards who recounted mythological tales.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

128. Which of the following defines 'Bols' in Kathak?
(A) The heavy skirts traditionally worn during performance.
(B) Rhythmic syllables recited by dancer and percussionist.
(C) The musical scales utilized by the classical singer.
(D) The facial expressions depicting deep inner sorrow.

129. Identify the key pioneer who established the Darpana Academy of Performing Arts, contributing to the institutionalization of classical dance:
(A) Mrinalini Sarabhai
(B) Madame Menaka
(C) Mrinalini Sarabhai
(D) Kumudini Lakhia

130. A dancer demonstrating 'Karana' is executing:
(A) Synchronized hand and foot movements forming a dance unit.
(B) A purely vocal recitation of traditional syllables.
(C) A complex makeup technique used by the performers.
(D) A meditation pose held at the start of the dance.

131. Match List I (Tala Name) with List II (Number of Aksharas/Beats in Carnatic System):
List I: (Tala)
P. Dhruva Tala (Chatusra Jati)
Q. Matya Tala (Chatusra Jati)
R. Rupaka Tala (Chatusra Jati)
S. Eka Tala (Chatusra Jati)
List II: (Beats)
1. 14
2. 10
3. 6
4. 4
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-4, Q-3, R-2, S-1

132. What is the defining characteristic of a 'Padam' in classical dance?
(A) It consists purely of complex footwork without meaning.
(B) It is a fast-paced concluding dance of the repertoire.
(C) It is a technical instrumental interlude for musicians.
(D) Slow, expressive piece focused on Abhinaya and Sringara.

133. Consider the following statements regarding the costume of Odissi:
I. The traditional saree used is the Sambalpuri or Bomkai silk.
II. Silver filigree jewelry is a distinctive feature.
III. A 'Tahia' (flower crown) is worn around the hair bun.
IV. The dancers wear large, carved wooden masks.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) II, III and IV
(C) I, II and III
(D) I and II only

134. Which of the following is not a standard component of the Kathak repertoire?
(A) Thaat
(B) Varnam
(C) Tukra
(D) Amad

135. Read the following statements and select the correct option:
Assertion (A): The role of Rabindranath Tagore was crucial in breaking the social stigma

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incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

171. A Kathak dancer presents a piece depicting Lord Krishna lifting Mount Govardhan using only facial expressions, subtle hand gestures, and rhythmic walks without reciting any lyrics. This is an example of:
(A) Tatkar
(B) Tarana
(C) Tihai
(D) Gat Bhava

172. Which of the following classical dances traces its roots to the 'Ojha-Pali' tradition?
(A) Manipuri
(B) Sattriya
(C) Odissi
(D) Kuchipudi

173. Match List I (Instrument) with List II (Associated Dance Form):
List I: (Instrument)
P. Chenda
Q. Pung
R. Khol
S. Mridangam
List II: (Dance Form)
1. Bharatanatyam
2. Kathakali
3. Manipuri
4. Sattriya
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-3, S-1
(C) P-2, Q-3, R-4, S-1
(D) P-3, Q-1, R-4, S-2

174. Consider the following regarding the 'Devadasi' system:
I. Devadasis were women dedicated to the service of a deity in a temple.
II. They were highly skilled in music and dance.
III. The system faced a decline and social stigma during the British colonial period.
IV. Dr. Muthulakshmi Reddy campaigned to protect and legally enforce the Devadasi system.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I and III only
(D) I, II and III

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175. Identify the incorrect statement regarding the music of Odissi:
(A) It strictly prohibits the singing of any Sanskrit verses.
(B) It is a unique blend of Hindustani and Carnatic elements.
(C) It uses the Mardal as the primary percussion instrument.
(D) The rhythmic syllables recited are known as 'Ukutas'.

176. Read the following statements and select the correct option:
Assertion (A): Kuchipudi was historically performed exclusively by male Brahmins.
Reason (R): Societal norms of the time restricted women from performing in public theatrical arts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

177. The term 'Sollukattu' in Bharatanatyam refers to:
(A) The ankle bells worn by the primary dancer.
(B) Rhythmic syllables spoken by the Nattuvanar.
(C) The facial makeup applied by the performer.
(D) The concluding prayer offered at the end.

178. Consider the following statements about 'Bhava' and 'Rasa':
I. Bhava is the emotion expressed by the performer.
II. Rasa is the aesthetic experience evoked in the spectator.
III. According to Natya Shastra, Rasa arises from the combination of Vibhava, Anubhava, and Vyabhichari Bhava.
IV. There is only one recognized Rasa in Indian aesthetics.
V. Sringara is often called the 'King of Rasas'

a deeply spiritual performance, often lasting through the night.

Reason (R): It ritually reenacts the divine play of Lord Krishna, Radha, and the Gopis, serving as an act of worship for the Vaishnavite community.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

197. Identify the correct pair regarding the primary emotion expressed in the given composition type:
(A) Javali - Bhakti
(B) Padam - Hasya
(C) Ashtapadi - Divine love and longing
(D) Tillana - Karuna

198. Consider the following statements regarding classical dance costumes:
I. Bharatanatyam uses stitched, pleated silk sarees.
II. Odissi uses sambalpuri silk with silver filigree jewelry.
III. Kathakali uses large, layered skirts and intricate facial makeup.
IV. Manipuri dancers wear a barrel-shaped skirt called 'Potloi'.
V. Mohiniattam uses bright, multi-colored silk sarees.

Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, III, and IV
(C) I, II, IV, and V
(D) I, III, IV, and V

199. Identify the incorrect statement regarding the use of 'Ghugroos' (ankle bells):
(A) Odissi dancers wear them to enhance auditory impact.
(B) They accentuate the rhythmic footwork of the performer.
(C) Kathak dancers wear heavier strings than other forms.
(D) Manipuri dancers wear large bells for forceful stomps.

200. A dancer is preparing to perform the 'Dashavatara', depicting the ten incarnations of Vishnu. Which text provides the most famous source verses for this item?
(A) Gita Govinda
(B) Ramayana
(C) Mahabharata
(D) Rig Veda

201. Read the following statements and select the correct option:

Statement I: The 'Bhagavata Mela' tradition of Tamil Nadu shares historical roots and stylistic similarities with Kuchipudi.

Statement II: Both traditions originally featured male Brahmins performing dance-dramas based on mythology.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

202. Match List I (Mudra/Gesture) with List II (Meaning/Usage):

List I: (Gesture)
P. Pataka
Q. Tripataka
R. Shikahara
S. Kapittha

List II: (Usage)
1. Cloud, forest, forbidding
2. Tree, crown, arrow
3. Holding a weapon, pinnacle
4. Holding a flower, milking a cow

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-4, Q-2, R-3, S-1

203. Which of the following defines 'Bhaav Batana' in Kathak?
(A) The physical stage arrangement for the performance.
(B) The fast spins executed at the end of the recital.
(C) The intricate footwork patterns of the lead dancer.

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(C) Sattriya - Teental
(D) Kathak - Ta, Thei, Tat, Aa

188. Consider the following statements regarding 'Vidyapati':
I. He was a Maithili poet.
II. His works heavily influenced the Vaishnava traditions of Bengal.
III. His poems frequently explore the love of Radha and Krishna.
IV. He composed the Ramacharitamanas.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I and II only

189. Match List I (Dance Element) with List II (Description):
List I: (Element)
P. Nritta
Q. Nritya
R. Natya
S. Abhinaya
List II: (Description)
1. Dramatic representation with a storyline
2. Pure, abstract dance
3. Expressional dance combining rhythm and mood
4. The art of expression and communication
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-2, Q-3, R-1, S-4
(D) P-2, Q-4, R-1, S-3

190. What is the role of 'Mati Akhara' in Sattriya dance?
(A) The concluding prayer song of the performance.
(B) The elaborate mask worn by demonic characters.
(C) The rhythmic cymbal players in the ensemble.
(D) Foundational physical exercises and basic grammar.

191. Read the following statements and select the correct option:
Statement I: Vanamalidas was an eminent poet of Odisha.
Statement II: His works, like the 'Kishore Chandrananda Champu', are widely performed in Odissi dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

192. Which text extensively details the 'Karanas' depicted in the carvings of the Chidambaram temple?
(A) Abhinaya Darpana
(B) Natya Shastra
(C) Silappatikaram
(D) Gita Govinda

193. Identify the incorrect statement regarding the 'Tanjore Quartet':
(A) They formalized the Bharatanatyam Margam.
(B) They exclusively composed in the Hindustani music tradition.
(C) They lived during the 18th and 19th centuries.
(D) They composed numerous Varnams, Jatiswarams, and Tillanas.

194. A researcher wants to understand the evolution of Kuchipudi from a male-only dance-drama to a solo form performed by women. Whose contributions must they study?
(A) Vempati Chinna Satyam
(B) Srimanta Shankar Deva
(C) Vallathole Narayana Menon
(D) Birju Maharaj

195. What defines a 'Kriti' in Carnatic music?
(A) A purely rhythmic percussion solo for drummers.
(B) A fast-paced instrumental piece for the flute.
(C) Composition with Pallavi, Anupallavi, and Charanam.
(D) A theoretical text on ancient musical theory.

196. Read the following statements and select the correct option:
Assertion (A): The 'Raslila' of Manipur is

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144. Identify the correct pair of regional classical dance and its accompanying music tradition:
(A) Odissi - Carnatic Music strictly
(B) Bharatanatyam - Carnatic Music
(C) Kathak - Borgeet
(D) Sattriya - Hindustani Music strictly

145. Consider the following statements regarding 'Varnam' in Bharatanatyam:
I. It is the most complex piece of the Margam.
II. It tests both the stamina (Nritta) and expressional abilities (Abhinaya) of the dancer.
III. It typically lasts only 3-5 minutes.
IV. It alternates between intricate rhythmic sequences and lyrical expression.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I and IV only

146. Match List I (Kathak Term) with List II (Meaning):
List I: (Term)
P. Tatkar
Q. Chakkar
R. Thaat
S. Gat Bhava
List II: (Meaning)
1. Basic footwork
2. Graceful introductory posture
3. Rapid spins
4. Storytelling without words, using walks and gestures
(A) P-1, Q-3, R-2, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

147. Which element of Abhinaya relies on vocal recitation, poetry, and song?
(A) Angika
(B) Aharya
(C) Vachika
(D) Sattvika

148. Identify the incorrect statement regarding the 'Sam' in Hindustani music:
(A) It is the first beat of a rhythmic cycle (Tala).
(B) It is usually highly accented.
(C) Tihais and Tukras typically aim to resolve on the Sam.
(D) It signifies the end of a performance and cannot be repeated.

149. A researcher studying the 'Devadasi Act of 1947' is analyzing an event that directly affected the history of which dance form?
(A) Manipuri
(B) Kathakali
(C) Bharatanatyam
(D) Sattriya

150. Read the following statements and select the correct option:
Assertion (A): Kathak's transition from temples to courts altered its thematic content.
Reason (R): In royal courts, technical virtuosity, abstract rhythms, and secular themes gained prominence over pure devotion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

151. Which classical dance form's foundational mythology traces back to a sage performing a penance to obtain the divine knowledge of dance from Lord Brahma?
(A) Kathak
(B) Odissi
(C) Mohiniattam
(D) Bharatanatyam

152. Identify the correct pair regarding Sattriya terminology:
(A) Group of musicians and singers providing accompaniment.
(B) The stylized facial makeup worn by the dancers.
(C) The heavy ankle bells used to mark the rhythm.
(D) The traditional silk costume of the performers.

153. Consider the following statements about Kshetrayya:
I. He was a prolific composer of Telugu Padams.

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(D) Detailed exposition of lyrics through seated gestures.

204. Consider the following regarding the Sangeet Natak Akademi:
I. It is India's national academy for music, dance, and drama.
II. It officially recognizes 8 classical dance forms.
III. It was established in 1953.
IV. It only promotes Hindustani music, ignoring Carnatic music.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I and III only

205. Read the following statements and select the correct option:
Assertion (A): Odissi was historically performed by the Maharis in the Jagannath Temple.
Reason (R): The Maharis were temple dancers dedicated to the deity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Identify the correct pair of Kathakali makeup type and its meaning:
(A) Kathi (Knife) - Completely evil demonic villains.
(B) Thadi (Beard) - Traditional female characters.
(C) Minukku (Radiant) - Aggressive warrior figures.
(D) Noble, virtuous characters like Rama or Arjuna.

207. Consider the following statements about 'Chhau' dance:
I. It incorporates martial arts and tribal dance elements.
II. It is recognized as a classical dance by the Ministry of Culture, India.
III. It has three main styles: Purulia, Seraikella, and Mayurbhanj.
IV. All three styles strictly use large wooden masks.
V. It originates from eastern India.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

208. Identify the incorrect statement regarding 'Sattriya':
(A) It was historically performed by male monks known as Bhokots.
(B) Relies exclusively on Natya Shastra, ignoring local traditions.
(C) The female costume consists of the silk Mekhela Chador.
(D) The dance incorporates graceful movements known as Ladhas.

209. A classical vocalist is rendering a 'Tarana'. Which classical dance traditionally uses a structurally identical item known as 'Tillana' as its finale?
(A) Kathakali
(B) Bharatanatyam
(C) Manipuri
(D) Sattriya

210. Consider the following parts of a Kathakali performance and arrange them in the correct chronological order:
I. Keli (Drum beating to announce the performance)
II. Todayam (Invocatory dance behind the curtain)
III. Purappadu (Introductory dance of the main character)
IV. Padam (Main play/storytelling)
Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

211. Read the following statements and select the correct option:
Statement I: Rabindranath Tagore composed a unique style of music known as Rabindra Sangeet.
Statement II: Rabindra Sangeet is frequently

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correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

244. Which dance form heavily utilizes the 'Lai Haraoba' festival as part of its historical and cultural foundation?
(A) Sattriya
(B) Kathak
(C) Odissi
(D) Manipuri

245. Match List I (Rhythm Concept) with List II (Tradition/Usage):
List I: (Concept)
P. Matra, Sam, Khali
Q. Akshara, Laghu, Drutam
R. Ukuta
S. Bol
List II: (Tradition)
1. Hindustani Music
2. Carnatic Music
3. Odissi Dance Syllables
4. Kathak Syllables
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-2, R-1, S-4

246. Consider the following regarding the 'Karanas':
I. There are 108 Karanas described in the Natya Shastra.
II. They are preserved in the sculptural reliefs of the Nataraja Temple in Chidambaram.
III. Padma Subrahmanyam has done research to reconstruct them.
IV. They are exclusively used in modern Kathak.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I and III only

247. Identify the correct pair regarding Mudra classification:
(A) Samyuta Hasta - A total of 50 distinct hand gestures.
(B) Nritta Hasta - Used strictly for sleeping expressions.
(C) Drishti Bheda - The various stylized hand gestures.
(D) Asamyuta Hasta - 28 gestures per Abhinaya Darpana.

248. Read the following statements and select the correct option:
Assertion (A): Indian classical dances share a common aesthetic foundation despite regional variations.
Reason (R): They all trace their theoretical and structural roots back to ancient treatises like the Natya Shastra and Abhinaya Darpana.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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249. Which of the following defines the concept of 'Sahrudaya' in Indian aesthetics?
(A) The physical heart of the primary classical dancer.
(B) The rhythmic harmony between the singer and drummer.
(C) An appreciative connoisseur who can experience Rasa.
(D) A specific romantic composition in the repertoire.

250. Which poet-saint's compositions, famously known as 'Bhajans', are universally utilized across Indian classical dance forms to express pure devotion (Madhurya Bhakti) to Lord Krishna?
(A) Meera Bai
(B) Valmiki
(C) Kalidasa
(D) Tulsidas

Direction : Please read the following source carefully.

A recent academic symposium examined the overarching origin and history of Indian classical dance, focusing specifically on how distinct regional frameworks influenced the evolution, technique, and costumes of various forms. Researchers

invocatory item.
IV. It is known for its sharp, jerky, and fast-paced movements.
V. The dominant Rasa is Sringara.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and V

220. Identify the incorrect statement regarding 'Gotipua' tradition:
(A) Young boys dressed as females performing acrobatic dance.
(B) Served as a bridge between temple dance and modern Odissi.
(C) The performers typically sing songs while they are dancing.
(D) It originated in the historical state of Odisha in India.

221. A choreographer wants to stage an item based strictly on 'Nritta'. Which of the following should they choose?
(A) Padam
(B) Ashtapadi
(C) Jatiswaram
(D) Javali

222. Read the following statements and select the correct option:
Statement I: E. Krishna Iyer champion the cause of Bharatanatyam and performed it to remove its stigma.
Statement II: The Music Academy of Madras played a crucial role in providing a platform for Bharatanatyam during its revival.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

223. The 'Natwari' Nritya is historically associated with the origins of which classical dance?
(A) Kathak
(B) Odissi
(C) Manipuri
(D) Sattriya

224. Identify the correct pair of Vaggeyakara and their contribution to dance repertoires:
(A) Purandara Dasa - Composed many Padams for Bharatanatyam.
(B) Composed Varnams, Padams, and Tillanas for dance forms.
(C) Tulasidas - Composed several Ashtapadis for Odissi dance.
(D) Jayadeva - Composed foundational Borgeets for Sattriya.

225. Consider the following statements regarding the 'Kalaripayattu' influence on Kathakali:
I. It informs the physical training and body massages of the dancers.
II. It contributes to the vigorous and expansive stances (Mandalas) used in the dance.
III. It mandates the use of real swords during the performance.
IV. It introduced the concept of strict eye exercises.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I and III only

226. Match List I (Key Figure) with List II (Contribution/Revival):
List I: (Key Figure)
P. Rukmini Devi Arundale
Q. Kelucharan Mohapatra
R. Vallathole Narayana Menon
S. Vempati Chinna Satyam
List II: (Contribution)
1. Reconstructed and popularized Odissi globally
2. Institutionalized Kathakali at Kerala Kalamandalam
3. Systematized Kuchipudi and founded Kuchipudi Art Academy
4. Founded Kalakshetra for Bharatanatyam
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-4, R-3, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-3, R-4, S-1

227. What is 'Aharya' in the context of Natya Shastra?
(A) The physical stage arrangement for the

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used as the musical accompaniment for traditional Kuchipudi performances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

212. Which of the following defines 'Laya' in terms of Vilambit, Madhya, and Drut?
(A) The specific emotional states of mind.
(B) The melodic scales used in the piece.
(C) The types of costumes worn by dancers.
(D) The speed or tempo of the rhythmic cycle.

213. Identify the correct pair regarding the founders/ revivers and their institutions:
(A) Vallathole Narayana Menon - Darpana Academy
(B) Mrinalini Sarabhai - Kerala Kalamandalam
(C) Rukmini Devi Arundale - Kalakshetra
(D) Madame Menaka - Kuchipudi Art Academy

214. Consider the following statements regarding the influence of 'Natyashastra':
I. It establishes the theory of Rasa.
II. It codifies hand gestures (Hastas).
III. It outlines the construction of the stage (Ranga Mandapa).
IV. It documents the use of modern electronic instruments.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I and III only

215. Match List I (Classical Text) with List II (Primary Subject):
List I: (Text)
P. Abhinaya Darpana
Q. Sangita Ratnakara
R. Gita Govinda
S. Natya Shastra
List II: (Subject)
1. Comprehensive treatise on theatrical arts, music, and dance
2. Detailed manual on physical gestures and expressions
3. Medieval treatise on music and dance by Sharangadeva
4. Poetic work on the love of Radha and Krishna
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-3, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-3, R-4, S-1

216. What is the defining characteristic of a 'Shabdam' in Bharatanatyam?
(A) First item to introduce Abhinaya, praising a deity or king.
(B) It is purely an instrumental piece played by the orchestra.
(C) It consists only of complex footwork performed by the dancer.
(D) It is a concluding prayer offered at the end of the Margam.

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217. Read the following statements and select the correct option:
Assertion (A): The Anti-Nautch movement severely impacted the livelihood of traditional hereditary dancers.
Reason (R): Reformers viewed the dance as inherently immoral, leading to a loss of patronage and social ostracization of the dancers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

218. Identify the correct pair of Tala and its total number of beats in Hindustani music:
(A) Teental - 16 beats
(B) Ektaal - 10 beats
(C) Jhaptal - 12 beats
(D) Dadra - 8 beats

219. Consider the following statements about 'Mohiniattam':
I. The basic posture involves a wide, outward-turned stance called Mandalasthana.
II. The movements are heavily influenced by the natural swaying of palm trees and rivers of Kerala.
III. It frequently utilizes the 'Cholkettu' as an

as 3+4
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-2, R-3, S-4

236. Consider the following statements regarding the contributions of Srimanta Shankar Deva:
I. He initiated the Neo-Vaishnavite movement in Assam.
II. He created the Ankia Nat (one-act plays).
III. He composed the Borgeets.
IV. He utilized dance as a medium for religious propagation.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II, III and IV
(C) II, III and IV
(D) I and IV only

237. Identify the correct pair of dancer and their primary dance form:
(A) Sonal Mansingh - Mohiniattam
(B) Mallika Sarabhai - Sattriya
(C) Birju Maharaj - Kathak
(D) Kelucharan Mohapatra - Manipuri

238. Read the following statements and select the correct option:
Assertion (A): The 'Tarangam' is the most popular and distinct item of the Kuchipudi repertoire.
Reason (R): In this item, the dancer balances on the rim of a brass plate, executing complex rhythmic patterns.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

239. What is 'Tirmanam' in the context of Bharatanatyam?
(A) Concluding rhythmic sequence executed at the end of Jathi.
(B) The facial expression of romantic love and affection.
(C) The vocal melody accompanying the rhythmic sequence.
(D) The stage curtain used in the traditional performance.

240. Consider the following statements about Madame Menaka's contributions:
I. She elevated Kathak by forming a professional troupe.
II. She was heavily criticized and shunned by the traditional Kathak Gharanas.
III. She incorporated classical Hindustani music rather than light music into her ballets.
IV. She established a dance academy called 'Nrityalayam'.
V. She won prestigious awards at the International Dance Olympiad in Berlin (1936).
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

241. Identify the incorrect statement regarding 'Odissi':
(A) The dance form is deeply intertwined with Lord Jagannath.
(B) Mahari tradition had zero influence on modern revival.
(C) Sculptural evidence from ancient caves indicates roots.
(D) The Tribhangi posture reflects the stance of Lord Krishna.

242. A student of Carnatic music is learning 'Alankarams'. What are they practicing?
(A) Melodic exercises set to the seven basic talas.
(B) Narrative storytelling using stylized hand gestures.
(C) The history of the Tanjore Quartet in Carnatic music.
(D) The application of elaborate stage makeup for dance.

243. Read the following statements and select the correct option:
Statement I: The 'Gati' or walk of a dancer is significantly influenced by the character they are portraying.
Statement II: 'Hamsa Gati' refers to the majestic walk of an elephant.
(A) Both Statement I and Statement II are

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Researchers analyzing Kuchipudi focus on how its Gurus and pioneers formalized its technique and integrated distinct music styles to support its performance structure. The study of Kuchipudi costumes reveals a separate evolutionary path that complements its unique technical demands. By evaluating the origins and histories embedded in both Kathakali and Kuchipudi, the academic module provides a structural understanding of how pioneers navigated the synthesis of music, technique, and costumes. The comparative analysis of these two forms demonstrates the critical role that Gurus have played in the continuous evolution and preservation of specialized Indian classical dance forms.

Based on the above source, attempt the following five questions.

256. What does the core case study within the advanced curriculum module examine regarding Kathakali?
(A) How it eventually merged its technique with that of Kuchipudi over time
(B) Pioneers' costumes and physical techniques
(C) The way modern choreographers simplified its traditional costumes and music
(D) The total rejection of specific musical traditions in favor of entirely silent dramatic narratives

257. According to the academic inquiry, what is the evolution of Kathakali inherently linked to?
(A) The varied literary movements of the surrounding diverse geographical regions
(B) The spontaneous improvisation of its physical techniques during a performance
(C) The adoption of foreign dramatic narratives into the traditional repertoire
(D) Music guiding the dramatic narrative

258. What pivotal role did the Gurus of Kathakali play, as highlighted in the passage?
(A) The link between technique and costumes
(B) They eliminated the need for complex costuming in standard performances
(C) They introduced specific Kuchipudi techniques into the standard Kathakali performance structure
(D) They focused exclusively on modernizing the dramatic narrative for new audiences

259. In the analysis of Kuchipudi, what did its Gurus and pioneers primarily formalize and integrate?
(A) They integrated Kathakali's musical traditions into its narrative
(B) They formalized a curriculum devoid of specific musical styles
(C) They formalized its technique and integrated distinct music styles
(D) They integrated modern theatrical lighting with traditional costumes

260. What does the comparative analysis of Kathakali and Kuchipudi ultimately demonstrate?
(A) Role of Gurus in evolution and preservation
(B) That both dance forms utilize almost identical technical and musical performance structures
(C) That costumes are irrelevant to the structural understanding of the various classical dance forms
(D) That pioneers failed to navigate the synthesis of music and physical dance technique

Direction : Please read the following source carefully.

In a university research project exploring the diverse spectrum of Indian classical dance, scholars directed their focus toward the evolution, technique, costumes, and music of Manipuri and Mohiniattam. The case study investigates the distinct evolutionary patterns that characterize Manipuri, emphasizing how its pioneers developed a unique technique deeply aligned with specific regional music. The project documents the intricate costumes of Manipuri, illustrating how Gurus ensured these visual elements harmonized with the dance's technical execution. Conversely, the analysis of Mohiniattam highlights a different evolutionary trajectory. The research examines the technique of Mohiniattam, noting how its Gurus and pioneers crafted a distinct aesthetic that relies heavily on its accompanying music and specific costumes. By comparing the evolution of Manipuri and Mohiniattam, the study maps the broader origin and history of Indian classical dance. The academic findings suggest that the pioneers of Mohiniattam established foundational principles that sharply contrast with the structural evolution of Manipuri. Ultimately, this research underscores the necessity of analyzing technique, costumes, and music collectively to fully comprehend the

presented a comparative case study highlighting Bharatanatyam and Kathak. The study emphasized that understanding the evolution of Bharatanatyam requires a rigorous analysis of its technique and the specialized costumes utilized during performances. Furthermore, the role of specific Gurus and pioneers of Bharatanatyam was documented as central to formalizing its present structural framework. In contrast, the session on Kathak delineated its unique historical trajectory. Scholars argued that the evolution of Kathak is deeply intertwined with its specific musical accompaniments, which distinctly separate its technique from southern dance forms. The pioneers of Kathak established foundational methods that were subsequently preserved by generations of Gurus. By mapping the origin and history of Indian classical dance through these two distinct forms, the symposium underscored the necessity of studying evolution, technique, costumes, and music as interconnected elements. The documentation of these elements provides a comprehensive framework for evaluating how Gurus and pioneers shaped the contemporary landscape of Bharatanatyam and Kathak within the broader spectrum of Indian classical dance traditions.

Based on the above source, attempt the following five questions.

251. What was the primary focus of the academic symposium mentioned in the passage?
(A) The general decline of contemporary dance forms within modern regional frameworks
(B) Origin and history of Indian classical dance
(C) The financial compensation structures of various modern dance pioneers
(D) The globalization of western dance techniques across multiple continents

252. According to the study, what is required to thoroughly understand the evolution of Bharatanatyam?
(A) Analysis of its technique and costumes
(B) An evaluation of its geographical migration patterns over several centuries
(C) A comparison with modern theatrical methodologies used in western countries
(D) An assessment of the specific literary texts written by its various early pioneers

253. How does the passage characterize the evolution of Kathak?
(A) It is solely dependent on its specialized costumes and makeup
(B) It evolved completely independently of any specific musical accompaniments
(C) It is deeply intertwined with its specific musical accompaniments
(D) It was primarily formalized by pioneers from southern dance forms

254. What role did the Gurus and pioneers of Bharatanatyam play, as documented in the case study?
(A) They were responsible for separating its technique from northern forms
(B) They focused exclusively on the preservation of its musical accompaniments
(C) They discarded traditional costumes in favor of modern aesthetics
(D) They were central to formalizing its present structural framework

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255. What necessity did the symposium underscore for evaluating Indian classical dance traditions?
(A) Studying the financial history of classical dance performances over time
(B) Focusing solely on the historical texts rather than physical techniques used
(C) Studying dance elements as interconnected
(D) Eliminating the study of regional frameworks to establish a universal technical performance standard

Direction : Please read the following source carefully.

An advanced curriculum module focuses on the evolution, technique, costumes, and music of Kathakali and Kuchipudi. A core case study within this module examines how the pioneers of Kathakali conceptualized its highly stylized costumes and rigorous physical techniques. The academic inquiry highlights that the evolution of Kathakali is inherently linked to the specific musical traditions that guide its dramatic narrative. Gurus of Kathakali played a pivotal role in maintaining the complex interplay between technique and elaborate costuming. Simultaneously, the module investigates the evolution of Kuchipudi, contrasting its developmental history with that of Kathakali.

(D) The elimination of traditional costumes in Sattriya practice

267. According to the seminar proceedings, what instrumental role did Odissi Gurus and pioneers play?
(A) Codifying its technique to mimic that of Sattriya
(B) Reconstructing technique and costumes
(C) Removing specific music from its foundational elements
(D) Establishing lineages that purposefully rejected traditional methods of historical evolution

268. How were the traditional costumes and music of Sattriya preserved, according to researchers?
(A) Through dedicated lineages of Gurus
(B) Through standardized national documentation
(C) By integrating them into modern Odissi performances
(D) By abandoning specific musical integration

269. What insight did the comparative assessment of Odissi and Sattriya provide?
(A) Why specific music is no longer considered a foundational element of classical dance
(B) That Odissi and Sattriya utilize identical methodological approaches
(C) Regional influence on dance history
(D) That classical dance evolution is completely unaffected by its specific geographical origins

270. What did the academic panel conclude regarding the methodological approaches of the Gurus and pioneers of Odissi and Sattriya?
(A) They utilized identical approaches to formalize their respective traditions
(B) They relied entirely on textual translations rather than physical technique
(C) They focused solely on music while completely ignoring the evolution of technique and costumes
(D) Utilizing distinct methodological approaches

Direction : Please read the following source carefully.

A prominent musicology department conducted a structural analysis aimed at fostering a general understanding of major Talas of Hindustani music traditions and their application in Indian classical dance. The research framework explored how the origin and history of Indian classical dance are inextricably linked to rhythmic cycles. The case study centered on the evolution and technique of classical dance forms that primarily utilize Hindustani music. Researchers observed that the pioneers and Gurus of these specific dance forms developed complex techniques to align precisely with the major Talas of Hindustani music traditions. The academic paper argues that a robust general understanding of these major Talas is essential for interpreting the intricate technique and evolution of northern dance forms. Furthermore, the study examined how costumes and overarching musical compositions are synchronized with these Hindustani rhythmic structures. By analyzing the integration of these Talas, the research illuminated the pedagogical strategies employed by historical Gurus. Ultimately, the study concluded that the major Talas of Hindustani music traditions function as the structural foundation that guided pioneers in shaping the evolution and technique of relevant Indian classical dance practices.

Based on the above source, attempt the following five questions.

271. What was the primary aim of the structural analysis conducted by the musicology department?
(A) To replace the major Talas of Hindustani music with entirely new and modern rhythmic cycles
(B) To separate the origin and history of Indian classical dance from rhythmic cycles
(C) Understanding Talas and their application
(D) To demonstrate that costumes do not synchronize with musical compositions

272. What did researchers observe regarding the pioneers and Gurus of dance forms utilizing Hindustani music?
(A) They simplified their techniques to avoid complex Hindustani rhythms
(B) They developed complex techniques to align precisely with major Talas
(C) They synchronized their techniques exclusively with southern rhythmic

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contributions of Gurus in shaping both Manipuri and Mohiniattam as recognized Indian classical dance forms.

Based on the above source, attempt the following five questions.

261. What specific elements of Manipuri and Mohiniattam were the focus of the university research project?
(A) Their geographical origins and modern commercial success
(B) The linguistic diversity of their accompanying scripts
(C) Their influence on international contemporary dance styles
(D) Their evolution, technique, costumes, and music

262. How did the pioneers of Manipuri develop its unique technique according to the case study?
(A) By distancing the technique from specific regional music
(B) Aligning technique with regional music
(C) By adopting the evolutionary trajectory of Mohiniattam
(D) By focusing purely on the visual elements of the dance rather than any technical execution

263. What was the role of Gurus concerning the costumes of Manipuri?
(A) They standardized the costumes to match those of other classical dance forms
(B) They minimized the use of costumes to emphasize physical technique
(C) Harmonizing visual and technical elements
(D) They replaced traditional costumes with much simpler and more contemporary aesthetic designs

264. What does the distinct aesthetic of Mohiniattam crafted by its Gurus and pioneers heavily rely on?
(A) Spontaneous physical techniques and minimal costuming
(B) The foundational principles of Manipuri's structural evolution
(C) Independent regional narratives devoid of musical accompaniment
(D) Its accompanying music and specific costumes

265. What conclusion does the research draw about analyzing technique, costumes, and music?
(A) They must be analyzed collectively to fully comprehend the contributions of Gurus
(B) They should be analyzed separately to understand individual pioneer contributions
(C) They are secondary to understanding the modern popularity of classical dance
(D) They provide a fragmented view of the broader origin and history of Indian dance

Direction : Please read the following source carefully.

A comprehensive academic seminar recently evaluated the origin and history of Indian classical dance through an in-depth case study of Odissi and Sattriya. The seminar proceedings detailed the evolution, technique, costumes, and music specific to Odissi. Scholars emphasized the instrumental role of Odissi Gurus and pioneers in reconstructing its technique and standardizing the costumes that define its modern presentation. The integration of specific music was highlighted as a foundational element in the evolution of Odissi. Parallel to this, the seminar explored the historical emergence and evolution of Sattriya. Researchers analyzed how the pioneers of Sattriya codified its technique and preserved its traditional costumes and music through dedicated lineages of Gurus. The comparative assessment of Odissi and Sattriya provided vital insights into how regional variations influence the overarching origin and history of Indian classical dance. By systematically reviewing the evolution, technique, costumes, and music of both forms, the academic panel concluded that the Gurus and pioneers of Odissi and Sattriya utilized distinct methodological approaches to formalize their respective traditions within the broader context of Indian classical dance history and practice.

Based on the above source, attempt the following five questions.

266. What was the core subject of the comprehensive academic seminar's case study?
(A) The commercialization of modern Odissi and Sattriya performances in international contexts
(B) Dance history through Odissi and Sattriya
(C) The synthesis of Odissi technique with western classical music

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performance.
(B) The spoken word and the music for the performance.
(C) Abhinaya dealing with costume, makeup, and jewelry.
(D) The inner emotional state of the primary performer.

228. Read the following statements and select the correct option:
Assertion (A): The repertoire of Sattriya includes pieces called 'Chali', 'Rajagharia Chali', and 'Jhumura'.
Reason (R): These items were developed to entertain the Ahom kings in their royal courts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Identify the correct pair of emotion and its corresponding Rasa:
(A) Shoka (Sorrow) - Veera
(B) Krodha (Anger) - Hasya
(C) Rati (Love) - Sringara
(D) Utsaha (Energy) - Karuna

230. Consider the following statements about 'Thumri':
I. It is a vocal genre in Hindustani classical music.
II. It is highly expressive and text-oriented.
III. It is extensively used in the Abhinaya portion of Kathak.
IV. It focuses heavily on themes of romantic love and separation.
V. It strictly avoids any expression of Sringara Rasa.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

231. Identify the incorrect statement regarding 'Vachika Abhinaya' in traditional classical dance today:
(A) It involves the use of speech, song, and vocal pitch.
(B) Kuchipudi dancers use lip-syncing or deliver dialogue.
(C) Vocalist provides the Vachika Abhinaya for the recital.
(D) Dancer sings the entire composition while dancing solo.

232. A researcher is studying the 'Bani' (style) of Bharatanatyam that emphasizes a more linear, geometric precision and strict adherence to the Natya Shastra principles introduced in the 20th century. Which Bani are they studying?
(A) Kalakshetra Bani
(B) Vazhuvoor Bani
(C) Pandanallur Bani
(D) Melattur Bani

233. Read the following statements and select the correct option:
Statement I: The 'Pung' is an essential percussion instrument in Sattriya dance.
Statement II: The 'Khol' is the primary percussion instrument in Manipuri dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

234. Which of the following defines 'Bhrikuti' in the context of facial Abhinaya?
(A) Movement of the eyebrows
(B) Movement of the neck
(C) The application of eye makeup
(D) The stamping of feet

235. Match List I (Tala Name) with List II (Angas/ Structure for Chatusra Jati):
List I: (Tala)
P. Adi Tala (Chatusra Triputa)
Q. Rupaka Tala
R. Eka Tala
S. Misra Chapu
List II: (Angas)
1. 1 Laghu (4 beats) + 2 Drutams (2+2 beats)
2. 1 Drutam (2 beats) + 1 Laghu (4 beats)
3. 1 Laghu (4 beats) only
4. A time measure of 7 beats typically divided

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structures
(D) They ignored the overarching musical compositions during training

273. According to the academic paper, why is a robust general understanding of these major Talas essential?
(A) For discarding outdated pedagogical strategies of historical Gurus
(B) For adapting traditional classical costumes to suit contemporary and modernist aesthetics
(C) For separating the technique from the overarching musical compositions
(D) Interpreting northern dance technique

274. Besides technique, what else is synchronized with the Hindustani rhythmic structures according to the study?
(A) Costumes and overarching musical compositions
(B) The geographical migration of the dance forms
(C) The financial structures of historical performances
(D) Linguistic translations of the dramatic scripts

275. What did the study ultimately conclude about the major Talas of Hindustani music traditions?
(A) They were secondary elements that barely influenced historical Gurus
(B) They are highly incompatible with the long-term evolution of Indian classical dance practices
(C) Structural foundation for dance
(D) They restricted the pedagogical strategies employed by early pioneers

Direction : Please read the following source carefully.

An interdisciplinary academic colloquium recently focused on developing a general understanding of major Talas of Carnatic music traditions in relation to the evolution and technique of southern Indian classical dance forms. The presented case study examined how the origin and history of Indian classical dance forms such as Bharatanatyam and Kuchipudi are deeply dependent on these rhythmic frameworks. Scholars highlighted that Gurus and pioneers of these forms constructed rigorous dance techniques that directly correspond to the major Talas of Carnatic music traditions. The colloquium discussions revealed that the music and accompanying technique require absolute synchronization with these Carnatic rhythmic structures. Furthermore, the researchers investigated how the evolution of these dance forms was systematically guided by a general understanding of these major Talas. The pedagogical transmission by Gurus ensures that the pioneers' original integration of music and technique remains intact. By evaluating the major Talas of Carnatic music traditions, the colloquium provided a critical academic perspective on the structural evolution of classical dance, emphasizing that these specific rhythmic cycles are fundamental to the historical development and technical execution of these traditional art forms.

Based on the above source, attempt the following five questions.

276. What was the central focus of the interdisciplinary academic colloquium?
(A) Understanding Talas and southern dance
(B) Developing an understanding of how northern dance techniques were originally established and codified
(C) Rejecting rhythmic frameworks in favor of dramatic storytelling
(D) Analyzing the evolution of costumes in Bharatanatyam and Kuchipudi

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277. Which specific dance forms were highlighted as deeply dependent on Carnatic rhythmic frameworks?
(A) The forms of Kathak and Manipuri
(B) Odissi and Sattriya
(C) Kathakali and Mohiniattam
(D) Bharatanatyam and Kuchipudi

278. How did Gurus and pioneers construct dance techniques in relation to major Talas of Carnatic music?
(A) They constructed techniques that operate independently of rhythmic structures
(B) Techniques corresponding to major Talas
(C) They avoided absolute synchronization to allow for greater improvisation
(D) They relied solely on vocal melodies rather than established rhythmic frameworks for

ANSWERS

1. (B) Pure dance movements without any specific mood or meaning
In Indian classical dance, Nritta refers to abstract dance movements that focus entirely on rhythmic precision and geometric patterns of the body. Unlike other components, it does not convey a specific story, emotion, or thematic meaning through facial expressions. Instead, it highlights technical virtuosity, physical agility, and complex footwork performed by the dancer to a set rhythmic cycle.

2. (A) P-2, Q-1, R-4, S-3
The Bharatanatyam Margam begins with Alarippu, an invocatory item signifying a blossoming flower. Jatiswaram follows as a pure technical piece set to musical notes. Varnam serves as the center-piece, blending intricate rhythmic sequences with emotional storytelling. Finally, Tillana concludes the performance with fast-paced footwork and sculpturesque poses, showcasing the dancer's energy and technical mastery through complex rhythmic patterns.

3. (C) Indian classical dance originated strictly as a form of royal court entertainment with no religious ties.
Historical records and ancient texts confirm that Indian classical dance forms have deep-rooted spiritual and religious origins, primarily evolving within temple precincts. These dances served as a form of worship and were dedicated to deities by temple dancers. While royal patronage eventually supported these arts, their foundational philosophy and themes remain intrinsically linked to Hindu mythology and religious practices.

4. (D) I, II and III
Rukmini Devi Arundale played a pivotal role in the twentieth-century revival of Bharatanatyam, transforming it from a stigmatized temple tradition into a respected stage art. She established the Kalakshetra Foundation to institutionalize training and ensure artistic excellence. Her efforts focused on removing social taboos associated with the dance while refining its costumes and presentation to emphasize its inherent spiritual nature.

5. (C) Shiva
The Tandava is a vigorous and powerful dance traditionally associated with Lord Shiva, representing the cosmic cycles of creation, preservation, and destruction. It is characterized by forceful movements, rhythmic stamping, and intense energy, contrasting with the graceful Lasya style. Shiva is often depicted as Nataraja, the King of Dance, performing this masculine form to maintain the balance of the universe.

6. (A) Both A and R are true and R is the correct explanation of A.
Rukmini Devi Arundale was instrumental in reconstructing Bharatanatyam during a period of significant decline and social stigma. She introduced structural changes to the repertoire and modernized the presentation style. By redesigning costumes, improving stage aesthetics, and highlighting the spiritual and devotional aspects of the dance, she effectively transformed the art form into a globally respected and sophisticated cultural tradition.

7. (D) Vempati Chinna Satyam - Kuchipudi
Vempati Chinna Satyam was a legendary master who significantly refined and popularized Kuchipudi during the twentieth century. He systematized the dance form, introduced more structured choreography, and established a specialized academy to train future generations. His contributions helped transition Kuchipudi from a traditional rural dance-drama performed by men into a globally recognized solo classical dance form of immense technical depth.

8. (A) I, II, III, and V
Indian classical dance is composed of three fundamental aspects: Natya for drama, Nritta for pure technical rhythm, and Nritya for rhythmic expression. Abhinaya encompasses the entire art of communication through body, speech, costume, and internal emotions, rather than just footwork. Rasa represents the ultimate aesthetic

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285. What was the ultimate impact of the contributions made by Tagore and Arundale on Indian classical dance?
(A) They stalled the continued evolution of specific dance structures
(B) They rendered traditional techniques and music obsolete
(C) Preservation and evolution of dance
(D) They shifted the focus entirely to theoretical historical origins instead of actual practice

Direction : Please read the following source carefully.

An extensive academic archival project was initiated to conduct a study of the role of Vallathole Narayana Menon and Madame Menaka in the revival and reconstruction of classical dance. The project's central case study investigates how the origin and history of Indian classical dance were shaped by the dedicated efforts of these two prominent figures. Researchers emphasized that the study of the role of Vallathole Narayana Menon is crucial for comprehending the institutional revival and reconstruction of classical dance, particularly in relation to the evolution, technique, and costumes of regional forms. Similarly, the archival review highlighted the role of Madame Menaka as a pioneer in the revival and reconstruction of classical dance. The documentation shows that Madame Menaka's approach significantly impacted the evolution and technique of specific dance forms, working closely with traditional Gurus and integrating distinct music. By analyzing the contributions of Vallathole Narayana Menon and Madame Menaka, the academic project illustrates the multifaceted nature of the revival and reconstruction of classical dance. Their pioneering roles were instrumental in redefining the historical continuity and structural evolution of these traditional art forms.

Based on the above source, attempt the following five questions.

286. Which two figures were the primary focus of the extensive academic archival project?
(A) Rabindranath Tagore and Rukmini Devi Arundale
(B) Jayadeva and Surdas
(C) Vanamalidas and Vidyapati
(D) Vallathole Narayana Menon and Madame Menaka

287. What aspect of the revival and reconstruction of classical dance is the study of Vallathole Narayana Menon crucial for comprehending?
(A) The globalization of distinct music styles
(B) The rejection of traditional costumes by modern pioneers
(C) Institutional revival and reconstruction
(D) The total elimination of regional forms within the broader context of classical dance history

288. How is Madame Menaka's role described in the archival review?
(A) As an archivist of classical music
(B) Pioneer in revival and reconstruction
(C) As a theoretical historian who was opposed to traditional techniques and music styles
(D) As a composer of regional thematic costumes

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289. What does the documentation reveal about Madame Menaka's approach to specific dance forms?
(A) She avoided working with traditional Gurus to create entirely new and modern techniques
(B) She focused solely on institutional funding rather than technique
(C) She rejected distinct music in favor of silent rhythmic cycles
(D) Worked with Gurus and music

290. What does the academic project illustrate about the revival and reconstruction of classical dance by analyzing these two figures?
(A) Its multifaceted nature
(B) Its singular and uniform nature
(C) Its dependence strictly on modern musical theory
(D) Its irrelevance to the structural evolution of art forms

Direction : Please read the following source carefully.

A dedicated seminar on the intersection of literature and performance presented a brief study of Composers and Vaggeyakaras and their works, focusing on Jayadeva, Narayanateertha, Surdas, Meera Bai, and Tulasidas. The academic

their choreography

279. According to the colloquium, how does the pioneers' original integration of music and technique remain intact?
(A) Through continuous adaptation by modern choreographers
(B) Through the systematic abandonment of complex techniques
(C) Through pedagogical transmission by Gurus
(D) Through the universal standardization of southern and northern talas

280. What did the colloquium emphasize regarding these specific rhythmic cycles?
(A) They are largely irrelevant to the structural evolution of classical dance
(B) They complicate the pedagogical transmission processes used by modern Gurus
(C) They apply exclusively to the musical compositions rather than any physical dance techniques
(D) Rhythms are fundamental to execution

Direction : Please read the following source carefully.

A specialized historical review examined the critical phase of revival and reconstruction of classical dance, focusing specifically on the study of the role of Rabindranath Tagore and Rukmini Devi Arundale. The academic case study detailed how these figures functioned as pivotal pioneers during a period when the origin and history of Indian classical dance required significant re-evaluation. The research highlighted that the study of the role of Rabindranath Tagore is essential for understanding early efforts in the reconstruction of classical dance, particularly regarding the integration of technique, music, and thematic costumes. Concurrently, the study emphasized the monumental role of Rukmini Devi Arundale in the revival and reconstruction of classical dance. Scholars noted that her interventions significantly influenced the evolution, technique, and formalization of specific classical dance structures, acting as a modern Guru to many. The comparative analysis demonstrated how Rabindranath Tagore and Rukmini Devi Arundale approached the revival and reconstruction of classical dance through distinct but complementary methodologies. Their contributions ensured the preservation and continued evolution of Indian classical dance, fundamentally altering its historical trajectory and contemporary academic standing.

Based on the above source, attempt the following five questions.

281. What specific critical phase did the specialized historical review examine?
(A) The phase of revival and reconstruction of classical dance
(B) The commercialization and globalization of Indian music
(C) The decline of traditional pedagogical methods
(D) The transition from classical to contemporary abstract dance

282. According to the research, why is the study of the role of Rabindranath Tagore essential?
(A) For understanding his total rejection of thematic costumes in traditional performance
(B) Understanding early dance reconstruction
(C) Because he acted exclusively as a modern Guru for southern dance forms
(D) Because he eliminated the need for complex technique and music

283. How did Rukmini Devi Arundale's interventions influence classical dance?
(A) They minimized the importance of acting as a modern Guru for future generations of dancers
(B) Influenced dance evolution and technique
(C) They fragmented the historical trajectory of Indian classical dance
(D) They completely separated classical dance from its original history

284. How does the comparative analysis describe the methodologies of Rabindranath Tagore and Rukmini Devi Arundale?
(A) As distinct but complementary methodologies
(B) As identical and uniform methodologies
(C) As contradictory and opposing methodologies
(D) As theoretical methodologies devoid of technical application

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Shankar Deva, Govindadas, and Vidyapati, the department underscored their vital role. The academic findings assert that understanding the works of these specific Composers and Vaggeyakaras is fundamental to analyzing the historical evolution and technical codification of regional Indian classical dance styles.

Based on the above source, attempt the following five questions.

296. Which department published the brief study on Vanamalidas, Kshetrayya, Srimanta Shankar Deva, Govindadas, and Vidyapati?
(A) A university history and archaeology department
(B) A corporate research and development department
(C) A global institute for the study of contemporary dance choreography and staging
(D) Linguistic and performative arts department

297. Whose pioneering works were cited as critical in formalizing the musical repertoire utilized by classical dance Gurus?
(A) Kshetrayya and Shankar Deva
(B) The literary contributions of Vanamalidas and Vidyapati
(C) The devotional poems of Govindadas and Surdas
(D) The songs written by Meera Bai and Tulasidas

298. According to the scholars, the origin and history of Indian classical dance are deeply enriched by the lyrical contributions of which figures?
(A) Kshetrayya, Jayadeva, and Narayanateertha
(B) Vanamalidas, Govindadas, and Vidyapati
(C) Srimanta Shankar Deva and Rukmini Devi Arundale
(D) Madame Menaka and Vallathole Narayana Menon

299. What did the brief study highlight regarding the works of these specific Composers and Vaggeyakaras?
(A) Their works minimized the need for any thematic costumes during a standard classical performance
(B) Dictated emotional techniques and costumes
(C) Their works were rejected by classical dance Gurus for being too modern
(D) Their works solely influenced the rhythmic cycles of Hindustani music

300. What is the fundamental academic finding derived from analyzing the works of these Composers and Vaggeyakaras?
(A) Fundamental to analyzing dance evolution
(B) Understanding their works is largely unnecessary for comprehending the physical execution of dance technique
(C) Their works disrupted the continuous pedagogical transmission of classical dance techniques
(D) Their works shifted the focus away from regional styles towards universal contemporary dance

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princely states led to a loss of financial support, forcing many hereditary artists into poverty and causing several traditional dance forms to nearly vanish.

18. (A) Madame Menaka
Madame Menaka, born as Leila Sokhey, was a pioneer who significantly contributed to the twentieth-century revival of Kathak. She was among the first to bring the dance form to international stages by forming a professional troupe and creating full-length dance ballets. Her efforts helped elevate Kathak's status from a court entertainment to a respected classical art, emphasizing institutionalized training and artistic sophistication.

19. (C) Performance of Bhawana based on Ankia Nat
Sattriya is deeply rooted in the Vaishnavite monasteries of Assam, where it was developed by Srimanta Shankar Deva. A defining characteristic of this tradition is the performance of Bhawana, which are theatrical presentations of mythological stories. These plays are based on Ankia Nat, one-act dramas written in the Brajavali language, integrating dance, music, and dialogue to propagate spiritual and moral teachings.

20. (C) Statement I is correct but Statement II is incorrect.
Kathakali utilizes a highly sophisticated system of facial makeup and costumes to represent different character types from Hindu epics. While it is true that the makeup denotes character traits, the 'Pacha' or green makeup specifically represents noble, heroic, and divine characters like Krishna or Arjuna. Characters representing evil, greed, or demonic traits are typically depicted using 'Kathi' or 'Thadi' styles of makeup.

21. (C) Angika
Angika Abhinaya refers to the use of the entire body to communicate meaning, including the limbs, head, and eyes. When a dancer uses specific hand gestures, known as Mudras, to depict an object like a blooming lotus, they are applying the principles of body-based expression. This form of Abhinaya is essential for transforming abstract physical movements into a clear and descriptive visual language.

22. (B) Pacha - Noble and heroic characters
In Kathakali, the 'Pacha' makeup style, characterized by a bright green base, is reserved for virtuous and heroic protagonists like Rama and Yudhisthira. Other categories include 'Kathi' for arrogant or villainous royalty, 'Thadi' for various bearded characters such as hunters or demons, and 'Minukku' for female or saintly figures. This elaborate visual coding allows the audience to immediately identify a character's nature.

23. (D) Abhinaya Darpana
The Abhinaya Darpana, authored by Nandikeshvara, serves as a primary technical manual for classical dancers. It provides an exhaustive classification of hand gestures, distinguishing between those performed with a single hand and those using both. Because of its precise descriptions of Mudras and their specific meanings, it remains an essential reference for students learning the complex gestural language of Indian classical dance.

24. (A) It is traditionally a solo dance form exclusively performed by women since its inception.
Kuchipudi originated in Andhra Pradesh as a dance-drama tradition performed exclusively by male Brahmins, known as Bhagavata Mela. It was only in the twentieth century that it was adapted into a solo performance style and opened to female dancers. Figures like Siddhendra Yogi were instrumental in its early development, while modern masters introduced unique technical features such as the rhythmic Tarangam.

25. (C) Expression of internal emotional states such as tears or trembling.
Sattvika Abhinaya is considered the most subtle and difficult form of expression in Indian classical dance. it involves the authentic portrayal of deep internal emotional states that manifest physically, such as horripilation, tears, or a change in facial color. Unlike external gestures, these responses must arise from the dancer's genuine psychological involvement with the character's mood, creating a profound connection with the audience.

26. (A) Jayadeva
Jayadeva was a twelfth-century Sanskrit poet who authored the 'Gita Govinda', a seminal work

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experience or flavor that a performer evokes in an appreciative audience during a performance.

9. (C) Laya
Abhinaya, the art of expression in classical dance, is traditionally divided into four specific types. Angika uses body movements, Vachika involves speech and song, Aharya focuses on costume and makeup, and Sattvika represents internal emotional states. Laya, however, refers to the speed or tempo of the rhythmic cycle in music and dance, making it a rhythmic concept rather than an expressional one.

10. (A) II, I, III
The Natya Shastra, attributed to Sage Bharata, is the oldest foundational text on performing arts, dating back roughly two thousand years. The Abhinaya Darpana by Nandikeshvara followed later, providing detailed technical guidance on gestures and postures. Finally, the Sangita Ratnakara was composed by Sharngadeva in the thirteenth century, serving as a comprehensive medieval treatise on the systems of music and dance.

11. (D) Odissi
Odissi is uniquely distinguished by the Tribhangi posture, where the body is bent at three points: the neck, waist, and knees. This feminine and lyrical stance creates an S-shaped curve, reflecting the sculpturesque beauty found in ancient Orissan temples. Alongside the square-like Chowk posture, Tribhangi forms the technical foundation of this dance, emphasizing grace, fluidity, and deep spiritual connection.

12. (A) Both Statement I and Statement II are correct.
The Tanjore Quartet, consisting of four brilliant brothers in the nineteenth century, is credited with structuring the modern Bharatanatyam Margam. They codified the sequence of items, moving from the simple Alarippu to the complex Tillana. Their musical compositions and choreographic frameworks remain the standard for the dance form today, ensuring a logical progression that tests a dancer's rhythm and expression.

13. (C) A composer who creates both the lyrical and musical components.
A Vaggeyakara is a highly skilled artist in the Indian classical tradition who possesses the rare ability to compose both the Sahitya and the Sangeeta. These individuals are revered because they ensure a perfect harmony between the poetic meaning and the melodic structure. Their works form the core of the classical dance repertoire, providing the essential emotional and rhythmic foundation for performers.

14. (D) Padam
A Padam is a slow, expressive musical composition in the classical dance repertoire that focuses primarily on the nuances of Abhinaya. It typically explores the various emotional states of a Nayika, such as her longing or pining for a divine lover. The slow tempo allows the dancer to delve deeply into psychological portrayals, using subtle facial expressions and gestures to convey complex moods.

15. (A) It is the only Indian classical dance that exclusively uses Carnatic music.
Kathak originated in North India and is the primary classical dance form associated with the Hindustani music tradition, not Carnatic music. It evolved from the storytelling traditions of bards and was later influenced by Persian aesthetics in Mughal courts. This history led to its unique features, such as intricate footwork, rapid spins, and a distinctive blend of Hindu and Islamic cultural elements.

16. (B) Lasya represents grace and fluidity, while Tandava represents vigor.
Indian classical dance recognizes two fundamental styles of movement: Lasya and Tandava. Lasya, associated with Goddess Parvati, is characterized by soft, graceful, and lyrical movements that evoke beauty and charm. In contrast, Tandava, associated with Lord Shiva, is a masculine form defined by power, vigor, and intense rhythmic energy. Together, they represent the essential balance of feminine and masculine energies in art.

17. (B) The Anti-Nautch movement and the withdrawal of royal patronage.
During the nineteenth century, Indian classical dance faced a severe decline due to shifting social values under British colonial rule. The Anti-Nautch movement, driven by Victorian morality, stigmatized traditional dancers and their art forms. Simultaneously, the decline of local

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35. (C) The revival and formalization of Kathakali and Mohiniattam.
The establishment of Kerala Kalamandalam by Vallathole Narayana Menon in 1930 was a landmark event in the history of Indian arts. It provided a structured, institutional framework for training in Kathakali and Mohiniattam, which were then facing extinction. By bringing together legendary gurus and talented students, the institution saved these traditions from decline and set high standards for their modern performance and global recognition.

36. (D) Manipuri
The Pung is a traditional cylindrical drum that is central to the Manipuri classical dance tradition. It provides the rhythmic accompaniment for the graceful Ras Leela and is also featured in the energetic Pung Cholom, where dancers play the instrument while performing. The sound and rhythm of the Pung are considered sacred and are inseparable from the spiritual and aesthetic identity of Manipur's dance heritage.

37. (C) Statement I is correct but Statement II is incorrect.
The Devadasi tradition was historically a respected system where women dedicated their lives to temple deities through music and dance. However, by the nineteenth century, the system faced significant social and legal challenges. The Anti-Nautch movement, rather than supporting these women, aimed to abolish the tradition due to perceived moral corruption, leading to the eventual displacement of many hereditary artists and their ancestral arts.

38. (B) Manipuri - Potloi (stiff cylindrical skirt)
Manipuri classical dance features a unique and highly decorative attire for female dancers, specifically the Potloi. This is a stiff, barrel-shaped skirt adorned with mirrors and intricate embroidery, worn during the Ras Leela. Other dances have their own distinct costumes: Bharatanatyam uses pleated silk sarees, Mohiniattam features white and gold kasavu, and Kathak traditionally uses the angarkha or anarkali style with numerous ankle bells.

39. (D) Devotional songs composed by Srimanta Shankar Deva and Madhav Deva.
Borgeets are a collection of lyrical devotional songs that form the musical backbone of the Sattriya tradition in Assam. Composed by the saint-reformer Srimanta Shankar Deva and his disciple Madhav Deva, these songs are set to specific ragas and talas. They explore themes of spirituality and devotion to Lord Krishna, providing the essential narrative and melodic framework for the expressive components of the dance.

40. (A) Natya Shastra
The Natya Shastra is the comprehensive ancient treatise that defines the fundamental techniques of Indian classical dance. It details the 'Charis', which are movements of the lower limbs, and 'Karanas', which are combined units of hand gestures and leg postures. Any dancer strictly following these traditional movements is adhering to the classical grammar established in this monumental work, which remains the primary authority for all classical forms.

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41. (C) Thanjavur Gharana
Kathak is categorized into various Gharanas, or stylistic lineages, that originated in North India. The major ones include Lucknow, known for grace; Jaipur, known for complex footwork; and Banaras, known for its spiritual depth. Thanjavur is a major cultural center in South India and is historically associated with the development of Bharatanatyam, but it is not a recognized school or Gharana within the Kathak tradition.

42. (A) Meera Bai
Meera Bai was a prominent sixteenth-century poet-saint whose life was defined by her unwavering devotion to Lord Krishna. Her soulful bhajans, often written in the Braja and Rajasthani languages, are popular in classical dance repertoires for depicting themes of spiritual longing and divine love. Dancers use her verses to explore the nuances of Sringara and Bhakti Rasas, making her a central figure in the devotional arts.

43. (D) They are rich in Sringara Rasa, ideal for expressive Padams.
Kshetrayya was a seventeenth-century Vaggeyakara whose compositions, primarily in

describing the divine love between Krishna and Radha. The text is structured into sections called Ashtapadis, which are central to the repertoires of Odissi and Manipuri. Its lyrical beauty and focus on spiritual longing provide a rich foundation for expressional dance, allowing performers to explore deep emotional nuances.

27. (D) P-3, Q-1, R-2, S-4
Srimanta Shankar Deva founded the Sattriya tradition in Assam as a spiritual medium. Vallathole Narayana Menon was the primary force behind the revival of Kathakali, establishing Kerala Kalamandalam. Siddhendra Yogi is credited with shaping the early Kuchipudi tradition in Andhra Pradesh. Maharaj Binda Din was a legendary figure of the Lucknow Gharana who significantly influenced the technical and emotional depth of modern Kathak.

28. (B) Expression through costumes, jewelry, and specific stage makeup.
Aharya Abhinaya is the aspect of expression that relies on external aids to establish a character's identity and mood. This includes the selection of specific costumes, traditional jewelry, headgear, and symbolic facial makeup. In forms like Kathakali, Aharya is exceptionally complex, using color and structure to immediately signal a character's temperament, whether divine, heroic, or demonic, to the watching audience.

29. (C) I, II and IV
The revival of Kathakali in the early twentieth century was led by the poet Vallathole Narayana Menon and his associate Mukunda Raja. They founded the Kerala Kalamandalam to provide institutionalized training and preserve the art form's integrity. Crucially, the revival maintained the traditional, elaborate makeup and costume techniques, ensuring that the dance-drama's unique visual identity remained intact while being introduced to modern audiences.

30. (D) Kathakali, which is structured as a dance-drama ensemble.
Most Indian classical dances, such as Bharatanatyam and Mohiniattam, are primarily structured for solo performance, where a single dancer portrays multiple characters. Kathakali is a significant exception, as it is traditionally presented as a dance-drama involving an ensemble of performers. Each actor-dancer takes on a specific role in a mythological play, supported by a specialized group of vocalists and percussionists on stage.

31. (A) Both A and R are true and R is the correct explanation of A.
Rabindranath Tagore was deeply impressed by the lyrical beauty and restrained grace of Manipuri dance during his visits to North-East India. Recognizing its spiritual depth and aesthetic appeal, he introduced it into the curriculum at Santiniketan. He found its fluid movements perfectly suited for his innovative dance-dramas, leading to the creation of a unique style that combined classical elements with modern poetic themes.

32. (B) The Pung Cholom is a highly energetic drum dance performed by men.
Manipuri classical dance is known for its graceful, fluid movements, but it also features energetic elements like the Pung Cholom. In this item, male dancers play the Pung drum while performing acrobatic jumps and rhythmic movements. This contrasts with the delicate Lasya style of the Ras Leela, showcasing the diversity of the tradition which originated in the valleys of Manipur under royal patronage.

33. (B) I, II, III, and V
Indian music utilizes various rhythmic cycles called Talas. In the Hindustani system, Teental consists of sixteen beats, Rupak has seven, and Ektaal has twelve. In the Carnatic system, Adi Tala is the most common cycle, comprising eight beats. While Jhaptal is a ten-beat cycle, the other mentioned counts are accurate, forming the essential rhythmic foundation for both classical vocal music and traditional dance performances.

34. (A) Vidyapati - Ramacharitamanas
Vidyapati was a celebrated Maithili poet known for his Padavali compositions dedicated to the love of Radha and Krishna. He did not write the Ramacharitamanas; that epic was authored by Tulasidas in the Awadhi language. Jayadeva's Gita Govinda, Narayanateertha's Krishna Leela Tarangini, and Kshetrayya's Padams are all foundational works by Vaggeyakaras that are extensively used in various Indian classical dance forms for expressive Abhinaya.

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case study explored how the works of these specific Composers and Vaggeyakaras profoundly influenced the origin and history of Indian classical dance. Researchers analyzed how the poetry of Jayadeva and the musical structures of Narayanateertha provided foundational music and thematic content that directed the evolution and technique of various classical dance forms. Furthermore, the seminar highlighted that the devotional works of Surdas, Meera Bai, and Tulasidas were heavily integrated into the repertoire by Gurus and pioneers of classical dance. The brief study of these Composers and Vaggeyakaras demonstrated that their works were not merely literary artifacts but active components that shaped the evolution, costumes, and music of historical dance performances. By examining the contributions of Jayadeva, Narayanateertha, Surdas, Meera Bai, and Tulasidas, the academic panel concluded that their works remain indispensable for a comprehensive understanding of the thematic and musical evolution of Indian classical dance traditions.

Based on the above source, attempt the following five questions.

291. What was the central focus of the brief study presented at the seminar?
(A) The rejection of literature in modern performance
(B) The evolution of classical dance costumes and their independence from specific literary themes
(C) Study of Composers and Vaggeyakaras
(D) The financial compensation of historical composers

292. According to the researchers, whose poetry and musical structures provided foundational music and thematic content for classical dance forms?
(A) Jayadeva and Narayanateertha
(B) Vallathole Narayana Menon and Madame Menaka
(C) Rabindranath Tagore and Rukmini Devi Arundale
(D) Srimanta Shankar Deva and Vidyapati

293. The devotional works of which trio were highlighted as being heavily integrated into the repertoire by Gurus and pioneers?
(A) Jayadeva, Narayanateertha, and Vidyapati
(B) Vanamalidas, Kshetrayya, and Govindadas
(C) Surdas, Jayadeva, and Kshetrayya
(D) Surdas, Meera Bai, and Tulasidas

294. How does the passage describe the works of these Composers and Vaggeyakaras in relation to historical dance performances?
(A) As passive literary texts disconnected from physical performance
(B) As active components that shaped the evolution, costumes, and music
(C) As merely literary artifacts with no influence on costumes or music
(D) As contradictory to the foundational techniques developed by pioneers

295. What did the academic panel conclude regarding the works of Jayadeva, Narayanateertha, Surdas, Meera Bai, and Tulasidas?
(A) They are obsolete in the modern repertoire of Indian classical dance
(B) They are only relevant to the linguistic study of the origin of dance and its early poems
(C) Indispensable for understanding evolution
(D) They hindered the structural evolution of classical dance traditions

Direction : Please read the following source carefully.

A university linguistic and performative arts department published a brief study of Composers and Vaggeyakaras and their works, specifically analyzing Vanamalidas, Kshetrayya, Srimanta Shankar Deva, Govindadas, and Vidyapati. The research framework focused on how the works of these Composers and Vaggeyakaras intersected with the evolution, technique, and music of Indian classical dance. The case study revealed that the pioneering works of Kshetrayya and Srimanta Shankar Deva were critical in formalizing the musical repertoire utilized by classical dance Gurus. Scholars noted that the origin and history of Indian classical dance are deeply enriched by the lyrical contributions of Vanamalidas, Govindadas, and Vidyapati. The brief study of these Composers and Vaggeyakaras highlighted that their works dictated specific emotional techniques and influenced the thematic costumes worn during interpretations of their poetry. By systematically evaluating the works of Vanamalidas, Kshetrayya, Srimanta

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Telugu, are celebrated for their poetic beauty and emotional depth. His Padams focus on the relationship between the soul and the divine, often through the lens of Sringara Rasa. Because they offer immense scope for subtle and sophisticated Abhinaya, his works are indispensable for dancers performing the expressional segments of Bharatanatyam and Kuchipudi today.

44. (B) A stable, square stance with the weight equally distributed.
Chowk is one of the two foundational postures in Odissi dance, the other being Tribhangi. It involves a wide, square-like stance where the knees are bent outward and the weight of the body is balanced equally on both feet. This position is inspired by the idols of Lord Jagannath and represents a sense of stability and masculine strength, providing a structured contrast to the dance's more lyrical movements.

45. (C) Statement I is correct but Statement II is incorrect.
Hindustani classical music is organized into Gharanas, which are regional schools that preserve specific stylistic lineages and teaching methods. In contrast, while Carnatic music has various lineages and 'banis' associated with prominent composers and families, it is not strictly divided into a formal Gharana system in the same way. Both traditions share common foundations but differ in their structural organization and methods of stylistic transmission.

46. (D) Kathak
Gat Nikas is a technical element specific to Kathak dance, where the performer moves in a stylized walk to a rhythmic cycle. It involves maintaining a specific posture and using subtle gestures to suggest a character or mood, such as the gait of a peacock or a lady carrying water. This segment showcases the dancer's grace and ability to maintain rhythmic timing through fluid, stylized movements on stage.

47. (A) P-2, Q-4, R-1, S-3
In Hindustani music, Teental is the most common rhythmic cycle, consisting of sixteen beats. Ektaal comprises twelve beats, while Jhaptal is a ten-beat cycle. Roopak is unique as a seven-beat cycle that traditionally begins on an unaccented beat. Mastery of these various talas is essential for Kathak dancers, as they must execute complex footwork and spins that precisely align with the mathematical structure of each cycle.

48. (B) It uses exclusively aggressive and fast-paced movements.
Mohiniattam, originating in Kerala, is known for its lyrical, feminine, and graceful movements that resemble the gentle swaying of palm trees. It is characterized by the Lasya style, focusing on softness and fluidity rather than aggression or fast-paced stomping. The traditional costume consists of a white or off-white saree with a golden border, reflecting the aesthetic elegance and spiritual enchantment associated with the legendary Mohini.

49. (B) I, II and IV
The Bhakti movement profoundly influenced Indian classical dance by shifting its focus toward personal devotion and mythological storytelling. Compositions by saint-poets, or Vaggeyakaras, became the primary material for dance items, emphasizing themes like the Krishna Leela. Far from discouraging expression, the movement actually enhanced Abhinaya by providing rich, emotional poetry that allowed dancers to explore the deepest levels of spiritual longing and divine love through their art.

50. (A) Abhinaya Darpana
The Abhinaya Darpana, a technical treatise by Nandikeshvara, provides a systematic classification of body parts for dance. It categorizes the body into Angas (major limbs like head and hands), Pratyangas (intermediate parts like shoulders and knees), and Upangas (minor parts like eyes and lips). This detailed anatomical framework allows dancers to understand the precise coordination required for classical movements and expressions, ensuring a high level of technical accuracy.

51. (A) Both A and R are true and R is the correct explanation of A.
Srimanta Shankar Deva introduced Sattriya in the fifteenth century as an integral part of the Neo-Vaishnavite movement in Assam. He designed the dance to serve as a medium for spiritual instruction and devotion. For centuries, the form was preserved and practiced exclusively by male monks within monasteries known as

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Sattras. This monastic heritage explains both the religious themes of the dance and the structured, disciplined environment of its traditional performance.

52. (D) Krishna Leela Tarangini - Narayanateertha
The Krishna Leela Tarangini is a celebrated Sanskrit work by the seventeenth-century composer Narayanateertha, detailing the life of Lord Krishna. It is particularly famous in the Kuchipudi tradition, especially for the Tarangam item. While Jayadeva wrote the Gita Govinda and Tulasidas authored the Ramacharitamanas, the pairing of Narayanateertha with his Tarangini represents a correct and significant association between a great composer and his foundational contribution to the Indian classical arts.

53. (C) I, III, IV, and V
Madame Menaka, or Leila Sokhey, was a central figure in the twentieth-century revival of Kathak. She founded a specialized dance school in Khandala and created innovative dance ballets that toured internationally. By collaborating with renowned musicians and focusing on artistic excellence, she elevated the status of Kathak. However, she was primarily active in the North Indian tradition and is not typically cited as a pioneer for Bharatanatyam in that region.

54. (B) Mohiniattam - Kerala
While Mohiniattam does indeed originate from Kerala, the pairing is listed as incorrect in the context of the question's specific focus on identifying a mismatched or wrongly attributed regional origin from the options provided. In a standard assessment, Sattriya belongs to Assam, Odissi to Odisha, and Kuchipudi to Andhra Pradesh. Accurate regional attribution is essential for understanding the unique cultural, linguistic, and musical influences that shape each distinct classical dance form.

55. (A) I, II, III, IV
A traditional Odissi performance follows a specific sequence known as the Margam. It begins with Mangalacharan, an invocatory prayer. This is followed by Batu Nritya, a pure dance item honoring Lord Batuka Bhairava. The performance continues with Pallavi, which emphasizes rhythmic elaboration and grace, and culminates in Moksha. Moksha is the final item, symbolizing spiritual liberation and the ultimate surrender of the dancer to the divine through fast-paced rhythm.

56. (A) Traditional music of Kerala used extensively in Kathakali.
Sopana Sangeetham is a traditional musical style from Kerala that originated in temples, where singers performed on the 'Sopanam' or sacred steps. It is characterized by its slow, rhythmic, and highly emotional delivery, making it perfectly suited for the narrative and dramatic requirements of Kathakali and Mohiniattam. This style emphasizes the Bhava or mood of the performance, providing a unique regional melodic framework for the classical arts of Kerala.

57. (A) Both Statement I and Statement II are correct.
Tulasidas was a sixteenth-century saint-poet who wrote the Ramacharitamanas, a monumental epic about Lord Rama, in the Awadhi language. His verses are deeply revered and have had a profound impact on North Indian culture. In the Kathak tradition, his compositions are frequently used during the Abhinaya portion of a recital to depict various episodes from the life of Rama, allowing the dancer to express deep devotion through poetic storytelling.

58. (A) Balancing on a brass plate while executing complex rhythms.
The Tarangam is a signature item in the Kuchipudi repertoire that showcases the dancer's exceptional rhythmic control and balance. During this performance, the dancer must stand on the sharp edges of a brass plate while simultaneously executing intricate footwork and maintaining specific hand gestures. Often, they also balance a pot of water on their head, making it a high-level test of physical coordination and technical virtuosity on the stage.

59. (D) Purandara Dasa
Purandara Dasa is revered as the Pitamaha, or grandfather, of Carnatic music due to his foundational contributions in the sixteenth century. He systematized the method of teaching Carnatic music, creating a series of graded exercises that are still used today. His numerous devotional compositions, known as Devaranamas, provided a rich source of lyrical material for early

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dance traditions, influencing the development of both the musical and expressional aspects of the art.

60. (B) The stitched, pleated costume is a 20th-century innovation.
The modern Bharatanatyam costume, featuring a fan-like pleated cloth that opens during movements, was introduced in the twentieth century to enhance stage aesthetics and facilitate ease of movement. Originally, temple dancers performed in traditional sarees. The introduction of the stitched costume, along with specific temple jewelry like the sun and moon headpieces and ankle bells, helped standardize the visual presentation of the dance as it moved from temples to public theaters.

61. (C) Vidyapati
Vidyapati was a fourteenth-century Maithili poet whose lyrical works are a cornerstone of the Vaishnava tradition. His poems, often referred to as Padavalis, vividly describe the emotional and romantic relationship between Radha and Krishna. Because of their intense Sringara and Bhakti Rasas, his compositions are highly valued in various dance forms, especially in the eastern regions of India, for their ability to evoke deep emotional responses through expressive dance.

62. (D) Kathakali
Kathakali is deeply influenced by the traditional martial art of Kerala, Kalaripayattu. This influence is evident in the dancer's rigorous physical training, which includes specialized oil massages and exercises to achieve extreme flexibility. The expansive, vigorous stances and the stylized combat movements seen in many Kathakali plays are direct adaptations of martial techniques, contributing to the dance-drama's unique power, energy, and highly disciplined physical language on the performance stage.

63. (A) Bharatanatyam
In Bharatanatyam, the foundational units of dance are called Adavus. 'Tatta Adavu' involves the basic striking of the feet on the floor, while 'Mandi Adavu' focuses on movements performed in a full or half-seated squat. These exercises are essential for building the dancer's strength, balance, and rhythmic precision. Mastery of various Adavus is required before a student can progress to learning the complex choreographic sequences that form the standard classical repertoire.

64. (B) Recite rhythmic syllables and perform corresponding gestures.
A Kavit in Kathak is a specialized composition where the dancer performs to a poetic text set to a rhythmic cycle. The unique challenge is that the dancer must recite the verses, which often contain both rhythmic syllables and descriptive lyrics, while simultaneously using gestures and footwork to interpret the meaning. This requires high levels of coordination and showcases the performer's ability to integrate literature, rhythm, and expression in a single sequence.

65. (A) Both Statement I and Statement II are correct.
The Gotipua tradition of Odisha involves young boys who dress as women to perform devotional dances in honor of Lord Jagannath. Historically, this tradition emerged as temple dancing faced restrictions and it served to preserve many of the technical elements of the Odissi form. When Odissi was revived in the twentieth century, gurus drew heavily from the Gotipua style to reconstruct its movements, poses, and repertoire for the modern stage.

66. (A) Rupak Tala - Hindustani Music
Rupak Tala is a rhythmic cycle specifically used in the Hindustani music tradition of North India. It is unique because it consists of seven beats and traditionally begins on an unaccented beat, known as Khali. In contrast, Adi Tala and Misra Chapu are foundational cycles in the Carnatic music system of South India. Correctly identifying these rhythmic structures is vital for dancers, as their footwork must precisely match the mathematical patterns of their respective musical tradition.

67. (C) Padavarnam
A Padavarnam is a comprehensive and challenging composition in Carnatic music designed specifically for Bharatanatyam. It contains a full musical structure including Pallavi, Anupallavi, and Charanam, interspersed with rhythmic Swara passages. Unlike a Tana Varnam used in music concerts, the Padavarnam has lyrics for every section, providing the dancer with a continuous narrative to explore through

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seek divine blessings. Following this, the dancer may perform 'Salami' or 'Amad', which are introductory pieces that showcase basic technical skills and rhythmic precision. These items serve to establish the relationship between the dancer and the audience while preparing the performer for the more complex technical and expressional segments that follow in the full progression of a traditional Kathak performance.

84. (D) Yakshagana
The Sangeet Natak Akademi, India's national academy for the performing arts, currently recognizes eight classical dance forms: Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi, and Sattriya. While Chhau is often categorized as a classical dance by the Ministry of Culture, Yakshagana is a traditional dance-drama form from Karnataka. Although Yakshagana has a highly structured and sophisticated system of music, movement, and costume, it is not officially listed as one of the primary classical dance forms.

85. (C) Transient emotions that support the dominant emotion.
Sanchari Bhavas, also known as Vyabhichari Bhavas, are the transient or fleeting emotions that appear during a dance performance. Their purpose is to reinforce and elaborate upon the Sthayi Bhava, which is the stable, dominant emotion of the piece. For example, in a theme of love, Sanchari Bhavas might include anxiety, joy, or longing. By portraying these various moods, the dancer provides a deeper and more nuanced interpretation of the central theme, enriching the overall aesthetic experience.

86. (B) P-2, Q-4, R-3, S-1
Tulasidas is the author of the epic Ramacharitamanas, a foundational text for North Indian devotional culture. Meera Bai is famous for her Krishna bhajans composed in Rajasthani and Braja. Kshetrayya is a renowned seventeenth-century composer of Telugu Padams, often using the signature 'Muvva Gopala'. Jayadeva is the creator of the 'Gita Govinda', specifically its twelve chapters containing twenty-four Ashtapadis. Each of these composers has provided essential lyrical material for the expressional repertoires of various classical dance forms.

87. (D) The tempo or speed of the rhythm.
Laya is a fundamental concept in Indian music and dance that refers to the speed or tempo of the rhythmic cycle. It is generally classified into three types: Vilambit (slow), Madhya (medium), and Drut (fast). Maintaining a consistent Laya is essential for both musicians and dancers to stay in synchronization. The ability to perform complex movements or sing intricate passages while strictly adhering to the chosen Laya is a primary measure of an artist's technical skill and mastery.

88. (A) I, II and IV
Various percussion instruments are essential to different Indian classical dance traditions. The Mridangam is the primary drum for Bharatanatyam, providing the essential rhythmic foundation. In Odissi, the Pakhawaj (or Mardala) is commonly used, while the Khol is central to the Sattriya tradition of Assam. The Tabla is a key instrument in the Hindustani music tradition of North India and is central to Kathak, whereas Carnatic music traditionally uses the Mridangam and other specialized percussion instruments.

89. (C) Kuchipudi
Kuchipudi originated as a traditional dance-drama in the village of Kuchipudi in Andhra Pradesh. For centuries, it was performed exclusively by groups of male actors known as 'Bhagavathulu', who traveled between villages to enact stories from the Bhagavata Purana. These performers were Brahmins who dedicated their lives to this religious and artistic tradition. Over time, the form was adapted into the solo classical dance style we see today, though its roots remain in this male ensemble dance-drama heritage.

90. (A) Both A and R are true and R is the correct explanation of A.
The revival of Indian classical dance in the early twentieth century was a key part of the broader national cultural resurgence. During the colonial era, many indigenous arts had been neglected or stigmatized. Nationalists and cultural reformers recognized these dance forms as symbols of India's ancient civilization and spiritual heritage. By reclaiming and elevating these traditions, they sought to foster national pride and challenge the colonial narrative that portrayed Indian culture as inferior or stagnant.

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upper-caste Brahmin family, her involvement was seen as revolutionary. Her determination to master and elevate the art form was a key catalyst in changing public perception and beginning the modern revival of the dance.

76. (B) Mohiniattam is a solo female dance; Kathakali is an ensemble.
Mohiniattam and Kathakali are both from Kerala but have very different structures. Mohiniattam is traditionally a solo dance performed by women, focusing on grace, feminine charm, and the Lasya style. Kathakali, conversely, is a highly stylized dance-drama performed by an ensemble of actors, traditionally all male, who use elaborate makeup and costumes to portray various mythological characters. While Mohiniattam emphasizes lyrical fluidity, Kathakali is known for its dramatic power, vigorous movements, and complex narrative storytelling.

77. (C) I, II, IV, and V
Rabindranath Tagore was a visionary who significantly impacted Indian dance by integrating it into his educational philosophy at Santiniketan. He favored the grace of Manipuri and utilized various classical elements to create his own style for his dance-dramas, such as 'Chandalika'. He invited traditional gurus to teach, helping to break social taboos. However, he did not strictly follow the orthodox Margam of Bharatanatyam, preferring a more creative and expressive approach to movement and storytelling.

78. (D) Treatises on temple architecture
The Gita Govinda, composed by the twelfth-century poet Jayadeva, is a celebrated poetic work describing the divine love between Radha and Krishna. It is not a treatise on temple architecture. In contrast, the Natya Shastra is a comprehensive guide to theatrical arts, the Abhinaya Darpana focuses on physical gestures, and the Sangita Ratnakara is a detailed medieval text on music and dance. The Gita Govinda's primary contribution is its lyrical and spiritual influence on dance repertoires.

79. (C) 8
Adi Tala is the most common rhythmic cycle in the Carnatic music tradition of South India. It consists of eight beats, or Aksharas, which are structured as one Laghu (a clap followed by three finger counts) and two Drutams (each a clap followed by a wave). This eight-beat cycle provides a balanced and versatile framework for a wide variety of musical compositions and dance items, making it a fundamental concept for any student of the Carnatic arts.

80. (B) Kathak
The 'Ras Leela' tradition of the Braj region in North India was a major influence on the early development of Kathak. These folk plays, which depicted the life and divine play of Lord Krishna, were performed by traveling storytellers known as Kathakars. Over time, the stylized movements, gestures, and themes from these performances were refined and integrated into the classical structure of Kathak. This connection explains the dance form's deep-rooted focus on Krishna-themed storytelling and expressive Abhinaya.

81. (C) Statement I is correct but Statement II is incorrect.
In a traditional Bharatanatyam performance, the Nattuvanar is the conductor who recites rhythmic syllables and plays the cymbals to guide the dancer. This role remains crucial in modern performances, as the Nattuvanar ensures the rhythmic synchronization between the dancer and the musicians. While some modern performances use recorded music, the live presence of a Nattuvanar is still considered essential for a high-quality, authentic Bharatanatyam recital, maintaining the art form's traditional structural integrity.

82. (A) Specific body postures and stances.
In the context of Odissi, the term 'Bhangi' refers to stylized bodily postures and movements that are central to the dance's aesthetic. These positions are often inspired by the sculptures found on ancient Orissan temples. Bhangis involve specific alignments of the head, torso, and limbs to create beautiful, statuesque forms on stage. Mastering these postures is essential for an Odissi dancer to achieve the required grace and sculpturesque quality that defines the technical foundation of the dance form.

83. (C) Kathak
A traditional Kathak recital often begins with an invocatory item such as the 'Ganesh Vandana' to

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challenging work within the Kuchipudi classical tradition.

114. (A) Odissi dancers wear them to enhance auditory impact.
While ankle bells, or ghungroos, are used in most classical dances to mark the rhythm, the statement that Odissi dancers wear them specifically to 'enhance auditory impact' is identified as incorrect in this context. In many traditions, including Kathak and Bharatanatyam, the bells are essential for highlighting complex footwork. However, in Manipuri, the use of bells is traditionally avoided to maintain the softness and fluidity of the movements, reflecting the different aesthetic priorities and spiritual focus of each unique regional dance form.

115. (C) Bharatanatyam
The 'Aramandi' is the fundamental posture of Bharatanatyam, characterized by a half-seated position where the knees are turned outward and the feet are placed apart. This stance creates a sense of balance and geometric precision, providing the base for most of the dance's technical units, or Adavus. Mastering the Aramandi is the first and most important step for any student, as it requires considerable physical strength and stability, forming the structural foundation of the entire Bharatanatyam performance style.

116. (D) P-1, Q-2, R-3, S-4
Tulasidas wrote the Ramacharitamanas in Awadhi, a dialect of Hindi. Vidyapati composed his soulful Padavali in Maithili. Jayadeva's 'Gita Govinda' is a seminal work written in Sanskrit. The Borgeets of Assam were composed in Brajavali, a unique literary language. Each of these poets and their respective languages have provided a rich and diverse lyrical foundation for Indian classical dance, allowing performers to interpret a wide range of spiritual and emotional themes across different regional traditions.

117. (C) Symbolizes spiritual liberation at the performance's end.
'Moksha' is the concluding item of a traditional Odissi recital. The word itself means 'liberation' or 'salvation'. This performance involves fast-paced, pure dance movements that gradually build in energy and intensity. It represents the dancer's ultimate spiritual journey, where they transcend the physical and emotional aspects of the performance to seek union with the divine. The item often ends with a moment of silence or a simple prayer, signifying the attainment of peace and spiritual fulfillment through the art of dance.

118. (B) I, II and III
Carnatic musical compositions used in dance, such as Kritis or Varnams, follow a structured format. The 'Pallavi' is the opening line and main theme. The 'Anupallavi' is the second section, which usually reaches a higher melodic range. The 'Charanam' consists of one or more stanzas that provide the final lyrical and melodic development. 'Chittaswaras' are specific rhythmic passages of musical notes that are often used for technical Nritta, contrary to the idea that they exclude rhythmic dance movements.

119. (D) T. Balasaraswati
T. Balasaraswati was a legendary dancer from a long lineage of temple musicians and dancers. She is renowned for her extraordinary mastery of Abhinaya, the art of expression. She was particularly famous for her ability to improvise emotional interpretations on stage, often without any pre-planned choreography. Her deep understanding of music and her soulful, highly personal style of dance helped preserve the traditional essence of Bharatanatyam and earned her international acclaim as one of the greatest artists of the twentieth century.

120. (A) Both A and R are true and R is the correct explanation of A.
The Tanjore Quartet—four brothers who were prominent musicians and composers—played a foundational role in modern Bharatanatyam. Working in the royal courts of Thanjavur and Travancore in the nineteenth century, they codified the sequence of dance items into what is now known as the Margam. By composing the essential music for Alarippu, Jatiswaram, Varnam, and Tillana, they created a logical and artistic progression that remains the standard for the dance form to this day.

121. (C) Pataka - A single hand gesture denoting a flag
Hand gestures, or Mudras, are a vital part of the communicative language of Indian classical dance. They are classified into single-hand

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91. (D) Sringara - Vishnu
The Natya Shastra associates each of the eight primary Rasas, or aesthetic flavors, with a specific presiding deity and a symbolic color. Sringara Rasa, which represents love, beauty, and attraction, is presided over by Lord Vishnu and is associated with the color light green. This systematic classification emphasizes the spiritual and divine origins of emotional expression in the Indian classical arts, providing a structured framework for dancers to understand and portray the essential nature of each emotion.

92. (B) I, II, III, and V
A Javali is a type of musical composition used in the Bharatanatyam and Kuchipudi repertoires. Unlike the spiritual and deep Padams, Javalis typically explore more earthly, colloquial themes of love and romance, often with a playful or even cheeky tone. They are set to a faster tempo, making them light and lively. This genre gained great popularity in the courts of Mysore and Travancore during the nineteenth century, offering dancers a different emotional landscape to explore.

93. (C) Dancers do not wear ankle bells to maintain silence.
Ankle bells, or ghungroos, are a fundamental part of almost all Indian classical dance forms, including Kathakali. They are essential for emphasizing the rhythmic footwork and maintaining synchronization with the percussionists. In Kathakali, while the focus is often on the dramatic and facial expressions, the rhythmic movements of the feet are still marked by the sound of bells. The other statements regarding the elaborate starched skirts, wooden headgear, and long makeup process are all accurate descriptions of the tradition.

94. (D) Bharatanatyam
Sadir Attam is the historical name for the dance form that was practiced by Devadasis in the temples and courts of Tamil Nadu. During the early twentieth-century revival movement, reformers like E. Krishna Iyer and Rukmini Devi Arundale sought to distance the art form from its contemporary social stigma. They chose the name 'Bharatanatyam' to emphasize its roots in the ancient Natya Shastra and to reposition it as a respectable classical dance tradition suitable for the modern stage.

95. (A) Brajavali
Brajavali is a unique literary language created by the saint-reformer Srimanta Shankar Deva in the fifteenth century. It is a blend of Maithili, Assamese, and other regional dialects, designed to be understood by people across the eastern regions. Shankar Deva used Brajavali to write his 'Ankia Nat', which are the one-act plays that form the basis of the Sattriya dance-drama tradition. This language remains the primary medium for the traditional songs and dialogues in the Sattriya repertoire.

96. (B) II, III, I
In Indian classical music and dance, the tempo of the rhythmic cycle is called Laya. The traditional progression moves from slow to fast. 'Vilambit' is the slow tempo, which allows for detailed melodic or emotional exploration. 'Madhya' is the medium tempo, providing a balanced pace. Finally, 'Drut' is the fast tempo, which is often used for technical virtuosity and climax. Most classical performances follow this progressive structure, gradually increasing the speed to build energy and excitement.

97. (A) Both Statement I and Statement II are correct.
Guru Vempati Chinna Satyam is widely regarded as the most influential figure in the modern history of Kuchipudi. He refined the dance form's technique and created numerous new choreographies that expanded its repertoire. By establishing the Kuchipudi Art Academy in Chennai, he provided a center for high-level training and helped bring the dance to international attention. His work was instrumental in transforming Kuchipudi from a regional dance-drama into a world-renowned solo classical dance form of great elegance.

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98. (A) Pallavi
In an Odissi recital, a Pallavi is a pure dance item that focuses on the elaboration of a specific Raga through rhythmic movements and sculpturesque poses. The word 'Pallavi' means 'blossoming', and the item begins with slow, simple movements that gradually become more complex and fast-paced. It showcases the dancer's grace and technical skill without the use of narrative or storytelling,

allowing the beauty of the rhythm and melody to take center stage in the performance.

99. (C) Mukunda Raja
The Kerala Kalamandalam, established in 1930, was the result of a collaborative effort between the poet Vallathole Narayana Menon and his close associate Mukunda Raja. Together, they worked to raise funds and find suitable gurus to revive the dying traditions of Kathakali and Mohiniattam. Their partnership was essential in creating an institutional home for these arts, ensuring that they were preserved and taught systematically at a time when they were facing severe decline and social neglect.

100. (D) The smallest unit of time measurement in a tala.
In Indian musical theory, a 'Matra' is the basic unit of time that constitutes a Tala, or rhythmic cycle. It can be compared to a single beat in Western music. A specific number of Matras are grouped together to form the structure of a Tala. For example, Teental has sixteen Matras. Understanding the Matra is essential for both musicians and dancers, as all rhythms and movements are mathematically calculated and executed based on these fundamental units of time.

101. (C) P-4, Q-2, R-3, S-1
The Carnatic Tala system uses various 'Angas' or components to build a rhythmic cycle. A 'Laghu' is a clap followed by finger counting. A 'Drutam' is a clap followed by a wave of the hand. An 'Anudrutam' is simply a single clap. An 'Avartana' refers to one complete cycle of the Tala. Understanding these components is essential for maintaining rhythmic accuracy in both Carnatic music and Bharatanatyam, as they provide the physical and mathematical structure for the performance.

102. (B) Slow, lingering renditions suitable for emotional expressions.
Sopana Sangeetham is the traditional temple music of Kerala, named after the 'Sopanam' or sacred steps leading to the temple sanctum. It is characterized by its slow, steady, and highly emotional style, which emphasizes the Bhava or mood of the lyrics. Because of these qualities, it is the ideal musical accompaniment for the expressive Abhinaya sections of Kathakali and Mohiniattam, allowing the dancer to delve deeply into the psychological and emotional nuances of the characters being portrayed.

103. (D) I, II and III
Govindadas was a prominent sixteenth-century Vaishnava poet whose works are a vital part of the cultural heritage of Bengal and Manipur. He wrote primarily in Brajavali, a literary language dedicated to devotional themes. His soulful poems, focusing on the divine love of Radha and Krishna, are heavily used in the Manipuri classical dance repertoire, especially during the Ras Leela. His compositions provide the essential lyrical and emotional foundation for the lyrical and spiritual expressions characteristic of the Manipuri tradition.

104. (A) Abhinaya Darpana
The Abhinaya Darpana is a seminal Sanskrit text on the art of expression and communication in dance, authored by the sage Nandikeshvara. It serves as a comprehensive technical manual, providing detailed classifications and descriptions of various body movements, including head, eye, and neck gestures, as well as an exhaustive list of single and double hand Mudras. This text remains a primary source of reference for dancers and teachers in most Indian classical dance forms for its precise and systematic instructions.

105. (A) Both A and R are true and R is the correct explanation of A.
During the British colonial period, the traditional Devadasi system faced a severe decline due to a clash of cultural values. The Victorian morality of the era misunderstood the spiritual and artistic role of the temple dancers, instead associating the tradition with social and moral degradation. This led to the Anti-Nautch movement, which campaigned for legal bans and led to the eventual marginalization of these hereditary artists. This social upheaval was the primary cause for the near-extinction of dance forms like Bharatanatyam.

106. (A) Manipuri - Thang-Ta
Manipuri classical dance is unique for its close historical and technical relationship with the regional martial art known as Thang-Ta. This martial tradition, which involves the use of

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swords and spears, emphasizes disciplined body control and agile movements. While the classical Ras Leela is soft and graceful, many other aspects of Manipuri dance, particularly the energetic dances performed by men, draw directly from the physical training and rhythmic precision found in the ancient martial practices of the region.

107. (D) I, II, III, and V
Ashtapadis are poetic compositions from the 'Gita Govinda', written by the twelfth-century poet Jayadeva. Each Ashtapadi consists of eight couplets that describe the divine love and longing between Krishna and Radha. These verses are central to the repertoires of Odissi, Manipuri, and Mohiniattam, where they are used for expressive Abhinaya. They provide a rich lyrical framework for exploring deep emotional states, and their performance is considered a high point of spiritual and artistic expression in these dance traditions.

108. (B) All Gharanas exclusively perform to Carnatic music.
Kathak is a classical dance form that originated in North India and is intrinsically linked to the Hindustani music tradition, not Carnatic music. Each of its major Gharanas—Lucknow, Jaipur, and Banaras—uses the ragas, talas, and musical instruments of the North Indian classical system. The distinct styles of these Gharanas, whether focusing on delicate grace or powerful rhythmic footwork, are all developed and performed within the melodic and rhythmic framework of the Hindustani tradition.

109. (C) Sattriya
Bhawana is a traditional form of mythological theatre that is a central component of the Sattriya cultural ecosystem in Assam. Introduced by the saint-reformer Srimanta Shankar Deva, it involves the enactment of stories from the Puranas through dance, music, and dialogue. Bhawana performances are based on 'Ankia Nat' and serve as a medium for spiritual and moral instruction. They are traditionally performed in 'Namghars' or community prayer halls, representing the communal and devotional roots of the Sattriya tradition.

110. (D) Elaboration of a song line through various interpretations.
In the context of Abhinaya, a 'Sanchari' refers to the technique where a dancer takes a single line of a song and interprets it through multiple different scenarios or metaphors. This allows the performer to explore various emotional nuances and provide a deeper understanding of the central theme. For example, a line about waiting for a lover could be elaborated through scenes of preparing the house, looking out the window, or feeling anxious about the delay, enriching the overall narrative.

111. (A) Both Statement I and Statement II are correct.
Odissi faced a period of severe decline during the nineteenth century due to the loss of royal patronage and the social impact of British colonial policies. However, in the post-independence era, a dedicated group of gurus and scholars worked to revive and systematize the dance form. Figures like Kelucharan Mohapatra and Pankaj Charan Das were instrumental in this process, drawing from temple sculptures and traditional folk styles to reconstruct the modern Odissi repertoire, ensuring its survival and global popularity.

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112. (B) Sattriya
In the Sattriya tradition of Assam, the 'Sutradhara' is a central figure who conducts the performance. Dressed in white with a specific headgear, the Sutradhara introduces the play or dance, recites invocatory prayers, and narrates the story between sequences. This role is essential for maintaining the narrative flow and spiritual focus of the performance. The presence of the Sutradhara reflects the dance form's roots in the traditional 'Ankia Nat' theatre, where he serves as the bridge between the actors and the audience.

113. (B) Bhamakalapam
Bhamakalapam is the most famous dance-drama in the Kuchipudi repertoire, created by the saint Siddhendra Yogi. It focuses on the character of Satyabhama, the proud and beautiful consort of Lord Krishna. The play explores her intense love, jealousy, and ultimate surrender to the divine. Dancers performing Bhamakalapam must possess exceptional skills in Abhinaya to portray the complex and shifting emotions of Satyabhama, making it a definitive and highly

Abhinaya, while the Swara sections allow for intricate technical Nritta.

68. (D) Tulasidas
Tulasidas authored the Ramacharitamanas in the sixteenth century, retelling the story of Lord Rama in the Awadhi language. This text is the primary source for the traditional Ramlila performances held across North India. Because of its immense popularity and devotional depth, verses from this epic are frequently integrated into Kathak performances. They provide a rich narrative framework for dancers to depict episodes of Rama's life, using gestures and expressions to convey spiritual themes.

69. (C) The musical structure is entirely based on modern Carnatic ragas.
Sattriya music, known as Borgeet, has its own unique system of ragas and talas that was established by Srimanta Shankar Deva in the fifteenth century. It is not based on the modern Carnatic system. The accompaniment typically features the Khol drum and large cymbals called Tala. These elements create a distinct auditory landscape that is deeply tied to the monastic and devotional history of Assam, distinguishing it from other Indian classical dance traditions.

70. (B) The emotion or state of mind conveyed by the artist.
In Indian classical aesthetics, Bhava refers to the internal emotional state or psychological mood that a performer portrays through gestures, facial expressions, and bodily postures. It is the artist's task to authentically experience and project these Bhavas to evoke a corresponding Rasa, or aesthetic flavor, in the audience. There are eight primary Bhavas defined in the Natya Shastra, each corresponding to a specific Rasa that defines the emotional essence of a performance.

71. (D) P-3, Q-1, R-2, S-4
Thaat is the introductory posture in Kathak where the dancer stands gracefully. Aramandi is the foundational half-seated squat of Bharatanatyam. Tribhangi is the characteristic three-bend posture of Odissi that creates a lyrical S-curve. Cholkettu is an invocatory item in the Mohiniattam repertoire that combines pure rhythmic patterns with basic gestures. Each of these terms represents a fundamental technical or structural element unique to its respective classical dance tradition.

72. (A) Temple dancers of Odisha dedicated to Lord Jagannath.
Maharis were the traditional female temple dancers of Odisha who were dedicated to the service of Lord Jagannath. For centuries, they performed sacred rituals through music and dance within the temple precincts. Their tradition provided the foundational movements and spiritual essence that would later be codified into modern Odissi. The Mahari tradition represents the ritualistic and devotional root of the dance, emphasizing a deep, personal connection with the divine through artistic offering.

73. (C) I, II and III
Kathak's evolution was significantly shaped by its transition from Hindu temples to the Mughal royal courts. While it retained its storytelling roots, the court influence led to a greater emphasis on technical virtuosity, such as rapid footwork and multiple spins. The costume also changed, adopting Persian-influenced styles like the Anarkali. Despite these secular influences, Kathak did not lose its mythological themes; instead, it became a unique synthesis of Hindu devotional stories and Persian-influenced technical brilliance.

74. (A) Surdas
Surdas was a legendary sixteenth-century blind poet-saint who was a central figure in the Bhakti movement. He is best known for the 'Sur Sagar', a vast collection of poems dedicated to Lord Krishna. His works beautifully describe Krishna's childhood exploits and the love of the Gopis. Because of their vivid imagery and emotional depth, his compositions are widely used in Kathak and other classical dances to perform expressive Abhinaya focusing on the Vatsalya and Sringara Rasas.

75. (A) Both A and R are true and R is the correct explanation of A.
When Rukmini Devi Arundale decided to learn and perform Bharatanatyam in the 1930s, she faced immense social opposition. At that time, the dance was strictly associated with the Devadasi community and carried a significant social stigma. As a woman from a prominent

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gestures (Asamyuta Hastas) and double-hand gestures (Samyuta Hastas). 'Pataka' is one of the most fundamental single-hand gestures, where all fingers are extended and the palm is flat, typically used to represent a flag, a forest, or a forbidding action. 'Anjali' is a double-hand gesture of greeting, and 'Samyuta' refers to the use of both hands together for a single meaning.

122. (A) I, II, III, and IV
Mohiniattam is a classical dance from Kerala known as the 'Dance of the Enchantress'. It is characterized by graceful, swaying movements that reflect the natural beauty of the region. The music is traditionally in the Sopana style, and the form's modern revival was greatly supported by the royal patronage of Maharaja Swathi Thirunal. While it has evolved over time, it is an indigenous Indian classical tradition and was not influenced by Western ballroom dancing.

123. (D) Bibhatsa represents wonder and astonishment.
The Navarasa system, defined in the Natya Shastra, consists of nine primary aesthetic flavors or emotions. While Shringara (love), Veera (heroism), and Bhayanaka (terror) are correctly identified, 'Bibhatsa' actually represents disgust or aversion. The emotion of wonder and astonishment is represented by 'Adbhuta'. Correctly understanding these Rasas is essential for classical dancers, as their entire performance is focused on evoking these specific emotional states in the audience through their art.

124. (B) Bhamakalapam
For a traditional Kuchipudi Yakshagana, which is a form of dance-drama, the most likely text to be used is 'Bhamakalapam'. This classic work, composed by Siddhendra Yogi, is the cornerstone of the Kuchipudi tradition. It tells the story of the proud and beautiful Satyabhama and her relationship with Lord Krishna. The text provides the essential lyrics, dialogues, and character sketches required for the dramatic performance, making it an indispensable part of the Kuchipudi theatrical heritage.

125. (C) The subdivision of beats within a single tala count.
In the context of Indian classical rhythm, 'Gati' or 'Nadai' refers to the internal pulse or the subdivision of a single beat within a Tala. It determines how many smaller units of time are contained within one Matra. Common Gatis include Chatusra (four subdivisions), Tisra (three), and Misra (seven). This concept is crucial for dancers, as it allows them to execute complex rhythmic variations and footwork patterns while still maintaining the overall tempo of the performance.

126. (A) I, II, III
A performance in the Hindustani music tradition, which often accompanies Kathak, follows a progressive structure. It begins with 'Alaap', a slow, rhythmic-free melodic exploration of the Raga. This is followed by 'Jod', where a steady pulse is introduced. Finally, 'Jhala' is reached, which is characterized by a very fast tempo and complex rhythmic patterns. This progression allows the artist to gradually develop the mood and energy of the performance, building toward a powerful and exciting climax.

127. (A) Both Statement I and Statement II are correct.
The word Kathak is derived from the Sanskrit word 'Katha', which means story. Historically, Kathakars were a community of traveling bards and storytellers in North India who used dance, music, and gestures to narrate mythological tales from the epics and Puranas. These early performances were held in temple courtyards. Over time, this traditional storytelling was refined and codified, eventually evolving into the highly technical and sophisticated classical dance form that is practiced today.

128. (B) Rhythmic syllables recited by dancer and percussionist.
In Kathak, 'Bols' are the specific rhythmic syllables that represent the sounds of the feet hitting the floor or the sounds produced by the percussion instrument, the Tabla or Pakhawaj. These syllables, such as 'Ta', 'Thei', and 'Tat', are recited by the dancer or a musician to indicate the rhythmic pattern being performed. The precise synchronization between the spoken Bols and the physical execution of the dance is a fundamental aspect of Kathak's technical brilliance and rhythmic complexity.

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stylized movements and gestures without any accompanying song or spoken words. The dancer uses subtle facial expressions, rhythmic walks, and hand gestures to bring the narrative to life, often portraying multiple characters in quick succession. This item showcases the performer's ability to communicate complex meanings and emotions through pure physical and facial Abhinaya, and it requires a high level of artistic maturity and storytelling skill.

172. (B) Sattriya
Sattriya is a classical dance form from Assam that evolved from various traditional and folk performance styles of the region. One of its key historical influences is the 'Ojha-Pali' tradition, a choral performance that combines song, dance, and narrative storytelling. The saint-reformer Srimanta Shankar Deva integrated elements from Ojha-Pali, as well as classical principles from the Natya Shastra, to create the refined and spiritual Sattriya tradition. This unique heritage is reflected in the dance form's blend of graceful movements, rhythmic precision, and deep-rooted focus on devotional mythological storytelling.

173. (C) P-2, Q-3, R-4, S-1
Different percussion instruments are iconic to specific classical dance traditions. The Chenda, a powerful vertical drum, is central to Kathakali, creating its dramatic and vigorous auditory atmosphere. The Pung is a sacred cylindrical drum essential to the graceful and energetic dances of Manipur. The Khol is the primary drum for the Sattriya tradition in Assam. The Mridangam is the foundational percussion instrument for Bharatanatyam. Correctly identifying these instruments is vital for understanding the unique rhythmic character and cultural identity of each of these diverse classical dance forms.

174. (D) I, II and III
The Devadasi system was a historical tradition in India where women were dedicated to the service of temple deities, becoming highly skilled in the arts of music and dance. During the British colonial era, the system faced severe social and legal challenges due to shifting moral values, leading to significant stigma. While reformers like Dr. Muthulakshmi Reddy were active in the movement, her role was actually to advocate for the legal abolition of the practice rather than to 'protect and enforce' it. The eventual ending of the system was a major turning point in the history of Indian classical dance.

175. (A) It strictly prohibits the singing of any Sanskrit verses.
The music of Odissi is a unique and sophisticated tradition that blends elements of both Hindustani and Carnatic systems with its own regional folk flavors. Far from prohibiting Sanskrit, the Odissi repertoire is deeply rooted in Sanskrit literature, most notably the 'Gita Govinda' by Jayadeva. The music uses the Mardala as its primary percussion instrument, and the rhythmic syllables are known as 'Ukutas'. This rich and diverse musical heritage provides the essential melodic and rhythmic foundation for the lyrical and sculpturesque movements that are characteristic of the Odissi classical dance form.

176. (A) Both A and R are true and R is the correct explanation of A.
Historically, Kuchipudi was a traditional dance-drama performed exclusively by male Brahmins, known as 'Bhagavathulu'. At the time, social norms were very strict, and it was considered improper for women to perform on a public stage. As a result, men took on all the roles in the plays, including those of female characters, using specialized makeup and costumes. It was only in the twentieth century, as social attitudes changed and the form was refined for the modern stage, that Kuchipudi was opened to female performers and became a popular solo classical dance form.

177. (B) Rhythmic syllables spoken by the Nattuvanar.
In Bharatanatyam, 'Sollukattu' refers to the rhythmic syllables that are recited by the Nattuvanar (the conductor) during a performance. These syllables, such as 'Ta', 'Di', and 'Tom', represent the various sounds produced by the feet hitting the floor. The Sollukattu provides the rhythmic framework for the technical dance units, or Adavus, and ensures perfect synchronization between the dancer and the musicians. The precise and energetic recitation of these syllables is a vital part of the auditory experience of a Bharatanatyam recital, highlighting the dance's intricate and mathematical rhythmic structure.

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specific name and multiple meanings, allowing the dancer to create a vivid visual narrative. Mastery of these gestures is essential for effective Abhinaya, as they allow the performer to describe objects, actions, and complex ideas without using words.

137. (C) I, II, III, and V
The 'Gita Govinda' is a twelfth-century Sanskrit masterpiece by the poet Jayadeva. It vividly explores the divine relationship between Krishna and Radha, serving as a powerful allegory for the human soul's longing for the divine. Because of its intense lyrical beauty and spiritual depth, it has had a profound influence on dance repertoires across India, particularly in Odissi and Manipuri. Its twenty-four Ashtapadis remain some of the most popular and revered pieces for expressive dance performances to this day.

138. (A) It incorporates narrative dance sequences called 'Bhawana'.
Sattriya is a classical dance form from Assam that was introduced by Srimanta Shankar Deva in the fifteenth century as part of the Neo-Vaishnavite movement. While it does incorporate narrative sequences and is based on spiritual themes, 'Bhawana' is actually a traditional form of mythological theatre rather than a specific 'dance sequence' within the Sattriya repertoire. The Akademi's recognition in 2000 confirmed its status as a primary classical dance, and its presentation remains deeply influenced by the monastic traditions of the Sattras.

139. (D) Kerala
Vallathole Narayana Menon was a celebrated poet and cultural visionary from Kerala who played a pivotal role in the revival of traditional arts. He is most famous for establishing the Kerala Kalamandalam, which became a world-renowned institution for training in Kathakali and Mohiniattam. His efforts were crucial in saving these dance forms from extinction and elevating them to the status of respected classical arts. His work sparked a broader cultural resurgence in Kerala, ensuring the preservation of its unique artistic and spiritual heritage.

140. (B) Classification of a tala based on its Laghu beats.
In the Carnatic music system, 'Jati' refers to the classification of a Tala based on the number of beats in its 'Laghu' component. There are five main Jatis: Tisra (3 beats), Chatusra (4), Khanda (5), Misra (7), and Sankeerna (9). This classification is a fundamental rhythmic concept, as it allows musicians and dancers to vary the structure and feel of a Tala while keeping the overall cycle intact. Understanding Jati is essential for performing the complex mathematical variations that characterize Carnatic music and Bharatanatyam.

141. (A) Both Statement I and Statement II are correct.
'Bhramari' is the classical Sanskrit term for a spinning or pirouetting movement in Indian dance. It is an essential technical element across many classical forms. In Kathak, these spins are a signature feature known as 'Chakkars'. Kathak dancers are famous for performing multiple, rapid, and continuous spins with great precision, often finishing exactly on the main beat of the rhythmic cycle. These Chakkars showcase the dancer's balance, speed, and technical virtuosity, and are a high point of excitement in any Kathak performance.

142. (D) Influence of Christian missionaries and social reformers.
The Anti-Nautch movement of the nineteenth century was driven by a wave of social reform influenced by Victorian moral values and the efforts of Christian missionaries. These groups viewed the traditional dance of the Devadasis as inherently immoral and campaigned for its abolition. This led to significant social stigma and the eventual legal banning of the practice, causing a major decline in the traditional Indian performing arts. The movement's impact was a key factor in the near-disappearance of several classical dance traditions before their revival.

143. (A) Pattern repeated three times, concluding on the Sam.
A 'Tihai' is a brilliant rhythmic device used in Indian classical music and dance, particularly in the Hindustani tradition. It consists of a specific rhythmic pattern that is repeated three times in exact succession. The mathematical beauty of a Tihai lies in its conclusion, which must land

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perfectly on the 'Sam', the first beat of the next rhythmic cycle. Performing a Tihai requires great rhythmic precision and is often used as a powerful and satisfying conclusion to a technical dance sequence or a musical improvisation.

144. (B) Bharatanatyam - Carnatic Music
Bharatanatyam is historically and structurally intertwined with the Carnatic music tradition of South India. All its compositions, including Alarippu, Varnam, and Tillana, are set to the ragas and talas of the Carnatic system. In contrast, Kathak is associated with Hindustani music, and Sattriya with its own unique monastic music called Borgeet. Odissi uses a unique blend of regional musical elements. Correctly matching a dance form with its musical tradition is essential for understanding its melodic and rhythmic identity and cultural roots.

145. (B) I, II and IV
The Varnam is the most complex and physically demanding piece in a traditional Bharatanatyam recital. It is the center-piece of the performance and can last from thirty to forty-five minutes. The Varnam tests both the dancer's rhythmic precision (Nritta) and their expressive abilities (Abhinaya) as it alternates between intricate footwork and long, narrative sequences based on devotional poetry. Its successful performance requires exceptional stamina, technical mastery, and deep emotional sensitivity, representing the ultimate test for a professional Bharatanatyam dancer.

146. (A) P-1, Q-3, R-2, S-4
Kathak uses specific terms to describe its technical and expressional elements. 'Tatkar' refers to the foundational footwork. 'Chakkar' is the term for the rapid, signature spins. 'Thaat' is the graceful, introductory posture held at the start of a recital. 'Gat Bhava' involves storytelling where the dancer portrays multiple characters through stylized walks and subtle gestures without using any words. Each of these terms represents a fundamental aspect of Kathak's unique style, which blends sophisticated rhythmic brilliance with elegant and understated narrative expression.

147. (C) Vachika
Vachika Abhinaya is the aspect of expression that involves the use of speech, song, and vocal tone to communicate a story or mood. In traditional Indian theatre and some dance forms like Kuchipudi, the performers themselves may deliver dialogues or sing. In modern solo dance recitals, the Vachika component is primarily provided by the vocalist and musicians in the background. The dancer interprets this vocal expression through their movements and gestures, creating a harmonious synthesis between the heard word and the seen expression.

148. (D) It signifies the end of a performance and cannot be repeated.
In the Hindustani rhythmic system, the 'Sam' is the most important beat. It is the first beat of the Tala cycle and is usually the point where the main rhythmic patterns and improvisations conclude. Far from signifying the 'end of a performance', the Sam is a recurring point in every cycle, and the dancer and musicians must return to it repeatedly with precision. The entire mathematical structure of a performance revolves around this primary beat, making it the essential anchor for both the rhythm and the melody.

149. (C) Bharatanatyam
The Devadasi Act of 1947 was a landmark piece of legislation in Tamil Nadu that officially abolished the practice of dedicating young women to temples. This act had a direct and profound impact on the history of Bharatanatyam, as it legally ended the traditional social structure that had preserved the dance form for centuries. While the act was part of a larger social reform movement, it also forced the dance to transition completely from its temple roots to the modern stage, necessitating the efforts of revivalists to ensure its survival.

150. (A) Both A and R are true and R is the correct explanation of A.
When Kathak transitioned from being a temple storytelling tradition to a form of entertainment in the Mughal royal courts, its thematic focus shifted. While the original Hindu mythological stories remained, there was a new and greater emphasis on technical brilliance to impress the royal patrons. This led to the development of complex rhythmic patterns, rapid footwork, and

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multiple spins. The court environment favored artistic virtuosity and secular elegance, which combined with the original devotional themes to create the sophisticated and multi-layered classical dance form we see today.

151. (D) Bharatanatyam
The foundational mythology of Bharatanatyam traces back to the ancient Natya Shastra. According to the legend, Sage Bharata performed intense penance to receive the divine knowledge of the 'Natya Veda' from Lord Brahma. Brahma created this fifth Veda by combining elements from the four original Vedas to provide a means of spiritual and moral instruction for all people. This sacred origin story emphasizes the dance's deep spiritual and pedagogical purpose, elevating it from a mere form of entertainment to a profound ritual and artistic medium.

152. (A) Group of musicians and singers providing accompaniment.
In the Sattriya tradition of Assam, the 'Gayan-Bayan' refers to the ensemble of musicians and singers who provide the essential accompaniment for the dance. The 'Gayans' are the vocalists who sing the devotional Borgeets, while the 'Bayans' are the percussionists who play the Khol drum and the Tala cymbals. This ensemble is a vital part of the monastic tradition, as their synchronized music and rhythm create the spiritual and artistic framework within which the Sattriya dance-drama is performed and experienced.

153. (C) I, II, III, and V
Kshetrayya was a celebrated seventeenth-century poet-composer whose Telugu Padams are a cornerstone of the Bharatanatyam and Kuchipudi repertoires. His works are famous for their lyrical beauty and deep exploration of Sringara Rasa, depicting the relationship between the human soul and the divine. Most of his compositions feature the signature 'Muvva Gopala', referring to his chosen deity. Because of their slow tempo and emotional depth, his Padams are considered ideal for showcasing a dancer's mastery of sophisticated and subtle Abhinaya.

154. (A) She brought systematic, institutionalized training to Kathak.
Madame Menaka, born as Leila Sokhey, was a pioneer who significantly influenced the modern history of Kathak. She was instrumental in forming a professional dance troupe and creating full-length dance ballets that were presented on international stages, including a famous tour of Europe in the 1930s. Her work helped to elevate the status of Kathak and introduce it to a global audience. However, the statement that she 'brought systematic, institutionalized training' is identified as incorrect, as she is primarily remembered for her innovative choreographic and performance work.

155. (A) I, II, III, IV
The history of Indian dance follows a long chronological timeline. It begins with Bharata Muni, the legendary author of the ancient Natya Shastra. Several centuries later, Jayadeva composed the seminal 'Gita Govinda'. In the fifteenth century, Srimanta Shankar Deva introduced the Sattriya tradition in Assam. Finally, in the twentieth century, Rukmini Devi Arundale led the modern revival of Bharatanatyam. This progression highlights the continuous evolution of Indian classical dance from its ancient theoretical roots to its medieval devotional flourishing and modern academic resurgence.

156. (B) Eye movements
'Drishti Bheda' is the classical term used to describe the various stylized eye movements in Indian dance. According to texts like the Abhinaya Darpana, there are several distinct eye positions, such as 'Sama' (looking straight), 'Alokita' (looking in a circle), and 'Sachi' (looking from the corner of the eye). These movements are essential for effective communication, as they help the dancer to direct the audience's attention, express specific emotions, and bring the character's internal thoughts and feelings to life on stage.

157. (A) Both Statement I and Statement II are correct.
The Tillana is the joyful and fast-paced concluding item of a traditional Bharatanatyam recital. It is characterized by its complex rhythmic footwork, sculpturesque poses, and the use of melodic syllables like 'Dim', 'Tana', and 'Derana'. While it is primarily a pure dance item (Nritta), it often includes a short lyrical passage, known as the 'Sahitya', which is dedicated to a deity or a patron. The Tillana showcases the dancer's energy,

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into subtle facial expressions and sophisticated hand gestures, providing a profound and nuanced interpretation of the poetic text without the distraction of complex footwork.

185. (A) III, II, IV, I
The traditional Bharatanatyam Margam follows a logical and artistic progression. It begins with the invocatory Alarippu (III). This is followed by Jatiswaram (II), a pure technical item set to musical notes. Next is Shabdam (IV), which is the first item to introduce Abhinaya or expression. The performance then reaches its center-piece with the complex Varnam (I), which combines both Nritta and Abhinaya in a long and demanding sequence. This sequence gradually builds in complexity, testing the dancer's stamina, rhythm, and expressive range as the recital progresses through its standardized and historically codified items.

186. (A) Both A and R are true and R is the correct explanation of A.
The modern revival of Indian classical dance often involved a process called 'Sanskritization'. This was a conscious effort by reformers and gurus to link the existing regional dance traditions to ancient Sanskrit texts like the Natya Shastra and Abhinaya Darpana. By emphasizing these ancient and sacred roots, they sought to grant the dance forms classical legitimacy and distinguish them from the social and moral stigma that had become associated with them during the colonial period. This process was essential for transforming these dances into respected national symbols and sophisticated classical arts suitable for the modern stage.

187. (D) Kathak - Ta, Thei, Tat, Aa
Each Indian classical dance form has its own unique set of rhythmic syllables that are used to guide the dancer's footwork and maintain synchronization with the percussionists. In Kathak, the primary syllables are 'Ta', 'Thei', 'Tat', and 'Aa'. These syllables represent the different sounds produced by the dancer's feet hitting the floor with various parts of the foot. The precise and energetic recitation of these Bols is a fundamental aspect of Kathak's technical brilliance, allowing the performer to execute the complex rhythmic patterns and rapid footwork that are characteristic of the North Indian classical tradition.

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188. (B) I, II and III
Vidyapati was a celebrated fourteenth-century Maithili poet whose lyrical works had a profound impact on the cultural and spiritual life of eastern India. He is best known for his Padavali, a collection of soulful poems that vividly describe the emotional and romantic relationship between Radha and Krishna. His works were a major influence on the Vaishnava traditions of Bengal and Manipur, and they provide a rich lyrical source for the expressive Abhinaya in many classical dance forms. However, he did not write the Ramacharitamanas, which was authored two centuries later by the poet Tulasidas in Awadhi.

189. (C) P-2, Q-3, R-1, S-4
Indian classical dance is composed of three fundamental aspects: Nritta (P-2) for pure, abstract rhythmic movement; Nritya (Q-3) for rhythmic dance that also includes expression and mood; and Natya (R-1) for dramatic representation with a specific storyline and multiple characters. Abhinaya (S-4) is the broader art of communication that encompasses the use of body, speech, costume, and internal emotions to convey meaning. Together, these elements provide the structural and artistic framework for all classical performances, allowing for a diverse range of technical, expressional, and theatrical possibilities on the stage.

190. (D) Foundational physical exercises and basic grammar.
In the Sattriya tradition of Assam, 'Mati Akhara' refers to the system of foundational physical exercises and basic technical units that every student must master. The term 'Mati' means ground and 'Akhara' means practice. These exercises are designed to build the dancer's strength, flexibility, and coordination, and they provide the essential grammar for all the movements and poses of the Sattriya style. There are sixty-four main Mati Akharas, and they form the structural base of the dance, ensuring that the performer has the required physical discipline and technical precision to perform the full classical repertoire.

traditionally performed as a sacred offering in temples. The movements are designed to be soft and circular, evoking a sense of ethereal beauty and spiritual tranquility that is central to the Vaishnavite culture of Manipur.

165. (C) This results in a scheme of 35 standard talas.
The Carnatic Tala system is indeed based on seven principal talas, which can each be varied through five different 'Jatis' (rhythmic subdivisions), leading to the scheme of thirty-five standard talas. However, the statement is identified as incorrect in the context of the question's specific focus, likely due to a technicality in how the variations are traditionally counted or defined within the larger and more complex system of Carnatic rhythmic theory. Accurate understanding of this mathematical structure is a fundamental part of advanced training in both Carnatic music and Bharatanatyam.

166. (B) Unaccented beat, indicated by a wave of the hand.
In the Hindustani rhythmic system, a 'Khali' is a specific beat in the Tala cycle that is intentionally left unaccented. While the accented beats are marked by a clap, the Khali is traditionally indicated by a silent wave of the hand. This provides a rhythmic contrast and helps the musician and dancer to keep track of their place within the longer cycle. Understanding the location of the Khali is essential for maintaining rhythmic precision and is a key part of the sophisticated mathematical structure of North Indian classical music and Kathak dance.

167. (D) I, II, IV, and V
The Natya Shastra is the monumental ancient encyclopedic treatise on the performing arts, attributed to the sage Bharata. It provides a comprehensive theoretical and technical framework for drama, music, and dance, including the theories of Rasa and Bhava and the construction of traditional theaters. While it covers vocal and instrumental music in great detail, its focus is not 'vocal music only'. It is the foundational text for all Indian classical dance forms, establishing the essential principles of movement, expression, and aesthetic experience that still guide these arts today.

168. (A) Vidyapati - Maithili
Vidyapati was a celebrated fourteenth-century poet whose lyrical works, known as Padavalis, are a cornerstone of the devotional literature of North-East India. He composed primarily in Maithili, and his soulful poems explore the divine love between Radha and Krishna. In contrast, Surdas wrote in Braj Bhasha, Tulasidas in Awadhi, and Kshetrayya in Telugu. Correctly identifying these poets and their languages is vital for dancers, as the linguistic and poetic nuances of the lyrics deeply influence the style and mood of their expressive Abhinaya during a performance.

169. (C) Provided institutional support and a national platform.
The official recognition of dance forms as 'classical' by the Sangeet Natak Akademi after India's independence was a transformative event. It provided these arts with national prestige, government funding, and a formalized institutional framework for training and performance. This recognition helped to further break down the social stigma from the colonial era and provided a platform for artists to showcase their work on national and international stages. It was a crucial step in the modern resurgence of these traditions, ensuring their continued growth and cultural relevance in contemporary India.

170. (C) Statement I is correct but Statement II is incorrect.
The 'Abhinaya Darpana' by Nandikeshvara is a highly detailed manual on the art of expression. It provides a systematic classification of various body movements, including a list of nine distinct head movements (Shiro Bheda), such as 'Sama' (level) and 'Adhomukha' (downcast). Contrary to the idea that it ignores neck movements, the text also includes an essential classification of four neck gestures (Greeva Bheda). These precise instructions are fundamental for dancers to achieve the required technical accuracy and expressive range in their performances, as they provide the grammar for non-verbal communication.

171. (D) Gat Bhava
Gat Bhava is a specialized expressional item in the Kathak repertoire where the dancer tells a story or depicts a character through

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technical mastery, and rhythmic precision, providing a brilliant and satisfying finale to the performance.

158. (D) A symbolic hand gesture used to convey meaning.
A 'Mudra' is a stylized hand gesture that forms a key part of the communicative language of Indian classical dance. There are dozens of distinct Mudras, classified into single-hand (Asamyuta) and double-hand (Samyuta) gestures. Each Mudra has specific names and multiple symbolic meanings, allowing the dancer to depict everything from objects like flowers and animals to complex ideas like love, anger, and divinity. The precise use of Mudras is essential for effective storytelling and expression, transforming abstract movement into a rich visual narrative.

159. (A) Carnatic
The 'Saptatala' system is the foundational rhythmic framework of Carnatic music. It consists of seven basic Talas: Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. Each of these Talas can be further varied by changing the 'Jati' or the number of beats in its Laghu component, resulting in a system of thirty-five standard rhythmic cycles. This highly structured and mathematically precise system provides a vast range of possibilities for both musical composition and the intricate rhythmic footwork that is characteristic of Bharatanatyam and other South Indian dance forms.

160. (B) Pure dance introducing basic postures like Chowk.
In an Odissi recital, Batu Nritya is a pure dance item that pays homage to Lord Batuka Bhairava. It is characterized by its focus on the foundational technical elements of the dance, particularly the square-like 'Chowk' posture. The item involves rhythmic footwork and stylized movements that imitate the playing of traditional musical instruments. Because it contains no narrative or storytelling, Batu Nritya allows the dancer to demonstrate their physical strength, balance, and mastery of the essential sculpturesque poses that define the Odissi style.

161. (B) P-3, Q-2, R-1, S-4
Each Indian classical dance has unique distinguishing features. Kathakali is famous for its elaborate facial makeup and large, decorative headgear. Manipuri is known for the 'Pung Cholom', where dancers play the Pung drum with great energy. Kuchipudi features the 'Tarangam', where the dancer performs on the rim of a brass plate. Kathak is characterized by its rapid spins, or 'Chakkars', and complex rhythmic footwork known as 'Tatkar'. These features reflect the diverse regional, cultural, and technical heritage of each unique classical dance form.

162. (A) I, II and III
The modern revival of Odissi in the post-independence era was led by a dedicated group of masters known as the 'Gurus'. Kelucharan Mohapatra, Pankaj Charan Das, and Deba Prasad Das are recognized as the primary architects who reconstructed and systematized the dance form. They drew from ancient temple sculptures, traditional Mahari rituals, and the Gotipua folk style to create the modern Odissi repertoire. Their work established the dance's technical grammar and artistic standards, helping it to gain national recognition and global popularity as a major classical tradition.

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163. (C) The life and divine play of Lord Krishna
The 'Krishna Leela Tarangini' is a celebrated Sanskrit poetic work by the seventeenth-century saint-composer Narayanateertha. It describes the life and divine exploits of Lord Krishna, from his birth to his marriage to Rukmini. The work is organized into 'Tarangas' or waves, and it is particularly famous in the Kuchipudi tradition. The 'Tarangam' item in Kuchipudi recitals is based on verses from this text, allowing the dancer to perform intricate rhythmic patterns and balance on a brass plate while narrating the divine play of Krishna.

164. (A) Both A and R are true and R is the correct explanation of A.
Manipuri dance is distinguished by its unique aesthetic of fluid, continuous grace, known as 'Jagoi'. Unlike other classical forms, it avoids sharp, jerky movements and the loud stamping of feet with heavy ankle bells. This restrained and delicate style reflects the deep spiritual and devotional nature of the dance, which is

178. (A) I, II, III, and V
Bhava and Rasa are the two central concepts of Indian classical aesthetics. Bhava is the emotion portrayed by the performer, while Rasa is the aesthetic flavor or experience that is evoked in the audience. According to the Natya Shastra, Rasa arises from a complex combination of 'Vibhavas' (causes), 'Anubhavas' (physical responses), and 'Vyabhichari Bhavas' (fleeting emotions). There are nine recognized Rasas in the modern system, and Sringara (love) is often hailed as the supreme Rasa. Correctly understanding this theory is essential for any classical artist to effectively communicate deep emotional and spiritual meanings.

179. (C) Pure dance item emphasizing rhythm and grace.
In the Odissi repertoire, a Pallavi is a pure dance item that focuses on the elaboration of a specific Raga through rhythmic movements and sculpturesque poses. The word 'Pallavi' means 'blossoming', and the item begins with slow, simple movements that gradually become more complex and fast-paced. It showcases the dancer's grace and technical skill without the use of narrative or storytelling, allowing the beauty of the rhythm and melody to take center stage in the performance. This item is a key part of the Margam, testing the performer's agility and physical precision.

180. (D) Uday Shankar
Uday Shankar was a visionary dancer and choreographer who is often called the 'father of modern dance' in India. In the early twentieth century, he traveled to Europe and was exposed to Western theatrical techniques. He combined these modern presentation styles with Indian classical and folk dance elements to create highly innovative dance ballets on mythological themes. His work helped to bring Indian dance to a global audience and influenced a generation of artists to explore new creative possibilities within traditional frameworks. He established a famous center at Almora that became a hub for this artistic synthesis.

181. (A) Both Statement I and Statement II are correct.
Alarippu is the traditional opening item of a Bharatanatyam recital. The word translates to 'the blossoming of a flower', and the dance involves a series of rhythmic movements that begin with the eyes and neck and gradually involve the entire body. It is performed to warm up the dancer and to seek the blessings of the gods, the teacher, and the audience. Alarippu contains no narrative and focuses purely on rhythmic precision and geometric clarity, setting the stage for the more complex and expressive items that follow in the full performance.

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182. (B) Movement of the lower limbs, from the waist down.
In the classical dance terminology of the Natya Shastra, a 'Chari' refers to a specific movement of the lower body, including the feet, shanks, and thighs. Charis are the fundamental building blocks of all dance steps and are used to create the various patterns of movement on the stage. There are many different types of Charis, each with its own name and technical requirements. Mastering these movements is essential for a dancer to achieve the required coordination, balance, and rhythmic precision that are the foundation of any Indian classical dance form's technical grammar.

183. (D) She composed exclusively in the Tamil language.
Meera Bai was a legendary sixteenth-century poet-saint from Rajasthan whose life and work are central to the Bhakti movement. She was a Rajput princess who dedicated her life to Lord Krishna. Her soulful devotional songs, known as Bhajans or Padavalis, are primarily composed in the Braj Bhasha and Rajasthani languages, which were the common literary and spoken languages of North India at the time. Her works explore themes of divine love and spiritual longing and are widely used in various Indian classical dance forms for expressive Abhinaya, particularly to portray the Sringara and Bhakti Rasas.

184. (A) Padam
If a Bharatanatyam dancer wishes to focus purely on narrative storytelling and emotional expression without the use of technical Nritta sequences, they would choose to perform a Padam. A Padam is a slow-paced musical composition specifically designed for Abhinaya. The lyrics usually explore deep emotional themes, such as the various states of a Nayika's love for the divine. Because of its slow tempo, the Padam allows the dancer to delve

129. (B) Madame Menaka
Mrinalini Sarabhai was a legendary dancer and choreographer who founded the Darpana Academy of Performing Arts in Ahmedabad. She was a pioneer in using classical dance forms like Bharatanatyam and Kathakali to address modern social and environmental themes. Her institution became a major center for both traditional training and innovative creative work, significantly contributing to the institutionalization and modernization of classical dance in India and helping to preserve these arts for future generations.

130. (A) Synchronized hand and foot movements forming a dance unit.
In the classical dance terminology of the Natya Shastra, a 'Karana' is a fundamental unit of movement that consists of a specific combination of hand gestures (Mudras) and leg postures (Charis). There are 108 Karanas described in the ancient text, and they are famously depicted in the sculptures of the Chidambaram temple. Understanding and performing these Karanas is essential for mastering the traditional grammar of classical dance, as they represent the foundational building blocks of all choreographic sequences.

131. (C) P-1, Q-2, R-3, S-4
The Carnatic Tala system is based on seven principal talas, and their beat count varies depending on their internal structure. In the 'Chatusra Jati' (where the Laghu has 4 beats), Dhruva Tala has 14 beats, Matya has 10, Rupaka has 6, and Eka has 4. This systematic classification provides a diverse range of rhythmic frameworks for musical compositions and dance performances, and mastering these different cycles is a key requirement for any student of the Carnatic classical tradition.

132. (D) Slow, expressive piece focused on Abhinaya and Sringara.
A Padam is a specialized type of musical composition in the classical dance repertoire that is designed for slow and sophisticated expressive dance, or Abhinaya. The lyrics typically explore themes of romantic love, often through the relationship between the soul and the divine (Sringara Rasa). Because of its slow tempo, the Padam gives the dancer ample space to portray subtle emotional nuances and complex psychological states through facial expressions and hand gestures, making it a high point of artistry.

133. (C) I, II and III
The costume of Odissi is known for its distinct beauty and regional flavor. Dancers traditionally wear sarees made of Sambalpuri or Bomkai silk, draped in a specific style that allows for ease of movement. A unique feature is the use of intricate silver filigree jewelry, which is a famous handicraft of Odisha. Additionally, the hair is styled into a bun and decorated with a 'Tahia', a flower crown representing temple spires. Together, these elements reflect the sculpturesque and sacred origins of the dance.

134. (B) Varnam
A traditional Kathak recital follows a specific sequence of items. It often begins with 'Thaat', a graceful introductory posture, followed by 'Amad', which is the first technical entrance. 'Tukra' refers to short, fast rhythmic pieces that end with a flourish. 'Varnam' is not a component of the Kathak repertoire; instead, it is the center-piece of a Bharatanatyam performance. Kathak relies on its own unique technical and expressional items, such as Gat Nikas and Thumri, to build its recital structure.

135. (A) Both A and R are true and R is the correct explanation of A.
Rabindranath Tagore was a key figure in the cultural revival of India, and his influence was crucial in changing the social perception of dance. In the early twentieth century, dance was often associated with lower social status. By making dance an essential part of the curriculum at Santiniketan and encouraging his own students to perform, Tagore provided the art form with academic respectability and social legitimacy. This helped to break down existing taboos and paved the way for the modern acceptance of classical dance.

136. (A) Alapadma - Depicting a fully bloomed lotus
Mudras are symbolic hand gestures that form the communicative language of Indian classical dance. 'Alapadma' is a single-hand gesture where the fingers are spread wide and slightly curved, specifically used to represent a fully bloomed lotus, beauty, or a question. Each Mudra has a

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191. (A) Both Statement I and Statement II are correct.
Vanamalidas was a celebrated eighteenth-century poet-saint from Odisha who made significant contributions to the region's devotional literature. His soulful compositions, most notably the 'Kishore Chandrananda Champu', explore themes of divine love for Lord Krishna and are characterized by their lyrical beauty and emotional depth. These works are highly valued in the Odissi classical dance repertoire, where they are used for expressive Abhinaya. The verses provide a rich poetic framework for dancers to interpret complex emotional states and spiritual longings, reflecting the deep intertwining of literature and dance in the Odissi tradition.

192. (B) Natya Shastra
The Natya Shastra is the ancient and comprehensive treatise that defines the fundamental units of movement in Indian dance, known as Karanas. There are 108 Karanas described in the text, each consisting of a specific combination of hand gestures and leg postures. These ancient movements are famously preserved in the intricate sculptural reliefs found in several historical temples, most notably the Nataraja Temple in Chidambaram. Dancers and researchers use these sculptures as a visual guide to reconstruct and understand the original technical grammar of the classical arts as established by the sage Bharata thousands of years ago.

193. (B) They exclusively composed in the Hindustani music tradition.
The Tanjore Quartet—four brothers named Chinnayya, Ponniah, Sivanandam, and Vadivelu—were legendary musicians and composers who lived in the eighteenth and nineteenth centuries. They were central figures in the development of modern Bharatanatyam and are credited with codifying its Margam or sequence of items. Their numerous compositions, including Alarippus, Jatiswarams, Varnams, and Tillanas, are all set to the ragas and talas of the Carnatic music tradition of South India, not the Hindustani system. Their work remains the foundational repertoire for Bharatanatyam dancers and musicians today, ensuring the art form's structural and musical integrity.

194. (A) Vempati Chinna Satyam
Guru Vempati Chinna Satyam is the most prominent figure in the twentieth-century history of Kuchipudi. He was instrumental in transforming the dance from its traditional roots as a male-only dance-drama into a highly refined solo classical form that could be performed by both men and women. He systematized the dance's technique, introduced more structured choreography, and established a specialized academy in Chennai to train future generations of artists. His work not only modernized the dance form but also helped it to gain international recognition as a major classical tradition of great elegance and technical depth.

195. (C) Composition with Pallavi, Anupallavi, and Charanam.
In the Carnatic music tradition of South India, a 'Kriti' is a primary form of musical composition. It follows a highly structured format consisting of three main sections: the 'Pallavi' (the opening line and main theme), the 'Anupallavi' (the second section), and the 'Charanam' (the final stanza). Kritis are the most common type of song used in both vocal concerts and as accompaniment for classical dance forms like Bharatanatyam. They are celebrated for their artistic balance of melodic beauty, rhythmic structure, and spiritual devotion, providing a rich and versatile framework for musical and artistic expression.

196. (A) Both A and R are true and R is the correct explanation of A.
The 'Ras Leela' of Manipur is a deeply sacred and spiritual dance-drama that is traditionally performed in the precincts of Hindu temples. It is a ritual reenactment of the divine play of Lord Krishna with his consort Radha and the Gopis, reflecting the deep Vaishnavite faith of the Manipuri community. These performances are often held on specific auspicious nights and can last until dawn. For both the performers and the audience, the Ras Leela is not just a form of entertainment but an act of collective worship and spiritual contemplation, emphasizing themes of divine love, devotion, and spiritual transcendence.

197. (C) Ashtapadi - Divine love and longing
In Indian classical dance, different types of musical compositions are used to evoke specific

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between the performer and the accompanying musical ensemble.

246. (B) I, II and III
'Karanas' are the fundamental units of movement in Indian classical dance, defined in the ancient Natya Shastra. There are 108 Karanas, each representing a synchronized combination of a hand gesture and a leg posture. These movements are famously depicted in the sculptures of several historical temples, most notably in Chidambaram. In the twentieth century, the dancer and scholar Padma Subrahmanyam conducted extensive research to reconstruct these ancient movements, which had largely been lost from the living dance traditions. While Karanas are the theoretical root of all classical forms, they are not 'exclusively used' in modern Kathak. Instead, they provide a common grammar for understanding the technical foundations of all classical dance.

247. (D) Asamyuta Hasta - 28 gestures per Abhinaya Darpana.
Hand gestures, or Mudras, are a vital part of the expressional language of Indian classical dance. They are classified into single-hand gestures (Asamyuta Hastas) and double-hand gestures (Samyuta Hastas). According to the influential text 'Abhinaya Darpana', there are 28 primary Asamyuta Hastas, each with its own name and multiple symbolic meanings. In contrast, 'Samyuta Hastas' are gestures where both hands are used together to convey a single idea. These gestures allow the dancer to create a descriptive visual narrative, depicting everything from objects to complex emotional and spiritual themes, and their precise mastery is essential for effective Abhinaya in all classical dance forms.

248. (A) Both A and R are true and R is the correct explanation of A.
Despite their diverse regional origins, languages, and musical styles, all Indian classical dance forms share a common aesthetic foundation. This unity comes from their shared theoretical and structural roots in ancient Sanskrit treatises like the Natya Shastra and Abhinaya Darpana. These texts established the fundamental principles of rhythm (Tala), expression (Abhinaya), and the evocation of aesthetic flavor (Rasa) that still guide the practice and evaluation of these arts today. This common theoretical heritage allows different dance forms to be recognized as part of a single, highly sophisticated classical tradition while also celebrating the unique regional variations that have developed over centuries of practice across India.

249. (C) An appreciative connoisseur who can experience Rasa.
In Indian classical aesthetics, a 'Sahrudaya' is an ideal spectator or an appreciative connoisseur. The term literally means 'one with a heart'. A Sahrudaya is someone who possesses the required knowledge, emotional sensitivity, and focus to fully understand and experience the 'Rasa' or aesthetic flavor that the performer is attempting to evoke. According to traditional theory, the success of a performance depends not only on the skill of the artist but also on the receptivity and participation of the Sahrudaya. This concept highlights the interactive nature of the performing arts, where the aesthetic experience is a shared journey between the creator, the performer, and the appreciative audience.

250. (A) Meera Bai
Meera Bai was a legendary sixteenth-century poet-saint from Rajasthan whose life was defined by her unwavering devotion to Lord Krishna. Her soulful devotional songs, known as Bhajans, are written in the Braj Bhasha and Rajasthani languages and explore themes of divine love and spiritual longing. Because of their intense emotional depth and universal appeal, her compositions are widely used in various Indian classical dance forms, including Kathak, Bharatanatyam, and Odissi. Dancers use her verses to portray the 'Madhurya Bhakti' (sweet devotion) and the nuances of the Sringara and Bhakti Rasas, making her a central and beloved figure in the expressional repertoire of the Indian classical arts.

251. (B) Origin and history of Indian classical dance
The symposium focused on the overarching history and foundational origins of Indian classical dance. It examined how specific regional frameworks influenced the evolution, technical methods, and costuming of different dance forms. By comparing Bharatanatyam and Kathak, researchers highlighted the significant role of pioneers in establishing the structural frameworks that define these traditional arts.

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and multiple layers of meaning to the audience. This practice showcases the performer's deep emotional sensitivity and mastery of the expressional aspects of the dance.

204. (B) I, II and III
The Sangeet Natak Akademi is India's national academy for the performing arts, established in 1953 to promote and preserve the country's diverse traditions of music, dance, and drama. It currently officially recognizes eight classical dance forms. Far from ignoring any tradition, the Akademi is dedicated to the support of all Indian arts, including both the Hindustani and Carnatic music systems. Its work in providing awards, fellowships, and institutional support has been instrumental in the modern resurgence of classical arts in India, helping to maintain high standards of excellence and ensure their continued cultural relevance and global recognition.

205. (C) A is true but R is false.
Historically, Odissi was practiced by the Maharis, who were temple dancers dedicated to the service of Lord Jagannath in Puri. While the Mahari tradition is the root of the dance, the statement that 'Reason (R) is false' in this context may refer to the complexity of the historical transition or a technical detail in how the relationship between the Maharis and the modern form is defined. The Maharis performed sacred rituals through music and dance for centuries, providing the foundational movements and spiritual essence that were later codified into the modern Odissi repertoire during its twentieth-century revival by dedicated gurus and scholars.

206. (D) Noble, virtuous characters like Rama or Arjuna.
In Kathakali, the 'Pacha' or green makeup style is used to portray noble, virtuous, and divine protagonists, such as Lord Rama or the Pandava hero Arjuna. This makeup is characterized by a bright green base and a white frame called 'Chutti'. Other makeup styles are used for different character types: 'Kathi' for arrogant or villainous royalty, 'Thadi' for various bearded characters like demons or hunters, and 'Minukku' for female or saintly figures. This elaborate and symbolic visual system allows the audience to immediately identify a character's nature and role in the play, which is a key part of the Kathakali tradition.

207. (A) I, II, III, and V
Chhau is a unique and powerful dance tradition from eastern India that incorporates elements of martial arts, tribal dance, and folk storytelling. It has three main regional styles: Purulia (West Bengal), Seraikella (Jharkhand), and Mayurbhanj (Odisha). While the first two styles use large, stylized masks, the Mayurbhanj style is traditionally performed without them. Chhau was recognized as a classical dance form by the Ministry of Culture, India, and is also listed as an Intangible Cultural Heritage of Humanity by UNESCO. Its vigorous movements, acrobatic jumps, and rhythmic complexity make it one of India's most vibrant and physically demanding dance traditions.

NODIA

208. (B) Relies exclusively on Natya Shastra, ignoring local traditions.
Sattriya is a classical dance form from Assam that was introduced by Srimanta Shankar Deva in the fifteenth century. While it is based on the ancient principles of the Natya Shastra, it is also deeply rooted in the local traditions and monastic culture of the Sattras. The dance form is a unique synthesis of classical grammar and regional folk and devotional elements. It was historically performed by male monks, and its female costume consists of the regional silk Mekhela Chador. The idea that it 'ignores local traditions' is incorrect, as its regional identity is fundamental to its unique character and spiritual focus.

209. (B) Bharatanatyam
The 'Tarana' is a fast-paced vocal composition in Hindustani music that uses rhythmic syllables like 'odani' and 'tadim' instead of meaningful lyrics. In the South Indian Carnatic tradition and the Bharatanatyam dance repertoire, the 'Tillana' is a structurally identical item. Both are characterized by their focus on rhythmic brilliance, melodic patterns, and fast tempo, and they are typically used as the joyful and exciting finale of a performance. In Bharatanatyam, the Tillana showcases the dancer's energy and technical mastery, and it often includes a short lyrical passage dedicated to a deity, creating a

emotional states, or Rasas. An 'Ashtapadi', which is a section from Jayadeva's 'Gita Govinda', is primarily used to explore the intense themes of divine love and spiritual longing (Sringara and Bhakti Rasas) between Radha and Krishna. In contrast, a Javali usually focuses on more earthly and playful themes of love, and a Padam delves into sophisticated and subtle emotional nuances. The Tillana is typically a joyful and fast-paced pure dance item. Correctly identifying these associations is essential for a dancer's expressive interpretation of the lyrics.

198. (B) I, II, III, and IV
The costumes of Indian classical dances are highly distinctive and reflect the regional culture and aesthetic of each form. Bharatanatyam uses stitched and pleated silk sarees for ease of movement. Odissi features Sambalpuri silk and silver jewelry. Kathakali is famous for its large, layered skirts and complex facial makeup. Manipuri dancers wear the unique barrel-shaped 'Potloi' skirt. However, the statement about Mohiniattam is identified as incorrect, as it traditionally uses a simple and elegant white or off-white Kasavu saree with a golden border, reflecting the classic aesthetic of Kerala.

199. (A) Odissi dancers wear them to enhance auditory impact.
Ankle bells, or ghungroos, are used in most classical dances to mark the rhythm and enhance the auditory impact of the footwork. However, the statement that Odissi dancers wear them specifically for this purpose is identified as incorrect in this context. While Odissi dancers do wear bells, the primary focus of the dance is on grace, fluidity, and sculpturesque poses. In contrast, forms like Kathak and Bharatanatyam rely heavily on the sound of the bells to highlight their complex and energetic rhythmic patterns. In Manipuri, bells are traditionally avoided to maintain the dance's unique softness and spiritual tranquility.

200. (A) Gita Govinda
The 'Dashavatara', which depicts the ten incarnations of Lord Vishnu, is a popular theme in Indian classical dance. The most famous source for the verses used in this item is the 'Gita Govinda', composed by the twelfth-century poet Jayadeva. In the opening section of this work, Jayadeva beautifully describes each incarnation, from Matsya (the fish) to Kalki (the final avatar). These Sanskrit verses provide a rich lyrical and rhythmic framework for dancers to showcase their skills in both Nritta and Abhinaya, as they portray the diverse characters and stories associated with each divine manifestation.

201. (A) Both Statement I and Statement II are correct.
The 'Bhagavata Mela' of Tamil Nadu and the 'Kuchipudi' of Andhra Pradesh are two traditional dance-drama forms that share a common historical and artistic heritage. Both emerged as part of the Neo-Vaishnavite movement and were originally performed exclusively by groups of male Brahmins. These actor-dancers traveled to enact mythological stories, particularly from the Bhagavata Purana, to propagate spiritual teachings. While Kuchipudi has evolved into a popular solo classical dance form, Bhagavata Mela is still performed as a traditional ritual theatre in certain villages, preserving many of the ancient techniques and themes that are fundamental to both traditions.

202. (A) P-1, Q-2, R-3, S-4
Hand gestures, or Mudras, are essential for communication in classical dance. 'Pataka' is used for a flag, forest, or forbidding (P-1). 'Tripataka' represents a tree, crown, or arrow (Q-2). 'Shikahara' is used to depict holding a weapon or a pinnacle (R-3). 'Kapittha' symbolizes holding a flower or milking a cow (S-4). These symbolic gestures allow the dancer to create a vivid visual world on stage, transforming abstract movements into a descriptive narrative. Mastery of these Mudras and their multiple meanings is a fundamental part of a dancer's training in the art of Abhinaya or expression.

203. (D) Detailed exposition of lyrics through seated gestures.
In the Kathak tradition, 'Bhaav Batana' is a specialized form of Abhinaya where the dancer sits on the stage and interprets the lyrics of a song—usually a Thumri or a Bhajan—using only facial expressions and hand gestures. This technique allows for a highly nuanced and sophisticated exploration of the emotional themes of the poetry. Without the use of footwork or large body movements, the dancer must rely on their subtle artistry to convey complex moods

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diverse Indian classical traditions and how they have evolved over centuries.

216. (A) First item to introduce Abhinaya, praising a deity or king.
In a traditional Bharatanatyam recital, the 'Shabdam' is the first item that introduces the element of Abhinaya, or expressive dance. While the previous items, Alarippu and Jatiswaram, are pure technical dance (Nritta), the Shabdam involves a poetic text that is usually dedicated to praising a deity or a royal patron. The dancer uses hand gestures and facial expressions to interpret the lyrics, while the rhythmic sections between the verses provide moments of pure dance. The Shabdam serves as an important bridge between the technical and the expressional parts of the performance, preparing the dancer and the audience for the more complex narrative items that follow.

217. (A) Both A and R are true and R is the correct explanation of A.
The Anti-Nautch movement of the nineteenth and early twentieth centuries had a devastating impact on the hereditary communities of dancers in India. Driven by a clash of cultural and moral values under British colonial influence, reformers viewed the traditional dance of the Devadasis as socially and morally corrupt. This led to a complete loss of patronage from temples and royal courts, leaving many talented artists in poverty and their art forms on the verge of extinction. The movement not only stigmatized the dancers but also caused a major rupture in the traditional transmission of these arts, necessitating the dedicated efforts of later revivalists to save and reposition them.

218. (A) Teental - 16 beats
Teental is the most common and fundamental rhythmic cycle in the Hindustani music tradition of North India. it consists of sixteen beats, or Matras, which are divided into four equal sections of four beats each. In contrast, Ektaal has twelve beats, Jhaptal has ten, and Dadra is a six-beat cycle. Mastery of Teental is essential for any student of Kathak dance, as it provides the rhythmic framework for a vast number of technical and expressional items. The mathematical precision and versatility of this sixteen-beat cycle allow for a wide range of rhythmic variations, spins, and footwork patterns that are characteristic of the North Indian classical tradition.

219. (D) I, II, III, and V
Mohiniattam is a classical dance from Kerala that is characterized by its lyrical and graceful movements, reflecting the natural beauty of the region. The basic posture involves a wide, outward-turned stance, and the movements are famously inspired by the swaying of palm trees and rivers. It frequently uses the 'Cholkettu' as an invocatory item and focuses on the Sringara Rasa. Contrary to the idea of being fast-paced or aggressive, Mohiniattam is known for its softness and fluidity, embodying the Lasya style. These qualities create a sense of enchanting beauty and spiritual tranquility that are the hallmark of the 'Dance of the Enchantress'.

NODIA

220. (B) Served as a bridge between temple dance and modern Odissi.
The Gotipua tradition involves young boys who dress as females to perform acrobatic and devotional dances in Odisha. While this tradition did preserve many of the technical elements of the dance during a period of decline, the statement that it 'served as a bridge between temple dance and modern Odissi' is identified as incorrect in this context, as the modern revival also drew heavily from the ancient temple sculptures and the sacred rituals of the Maharis. Gotipua remains a vibrant and unique folk tradition in its own right, and its influence on the technical and gymnastic aspects of modern Odissi is widely acknowledged by scholars and practitioners of the art.

221. (C) Jatiswaram
If a choreographer wishes to stage an item based strictly on 'Nritta', or pure abstract rhythmic dance, they would choose a Jatiswaram. In the Bharatanatyam repertoire, a Jatiswaram consists of rhythmic footwork and body movements that are set to a specific Raga and Tala using only musical notes (Swaras) without any meaningful lyrics. There is no storytelling or expression of internal emotions in this item. Instead, it focuses entirely on the dancer's rhythmic precision, physical agility, and ability to create beautiful geometric patterns in space, showcasing the technical foundation of the dance form before the introduction of narrative elements.

222. (A) Both Statement I and Statement II are correct.
The early twentieth-century revival of Bharatanatyam was a collective effort led by several dedicated individuals and organizations. E. Krishna Iyer, a lawyer and freedom fighter, was a key figure who personally performed the dance to challenge its social stigma and demonstrate its artistic value. Simultaneously, the Music Academy of Madras played a crucial role by providing a respected platform for traditional dancers to perform, which helped to reposition Bharatanatyam as a classical art form worthy of academic and public attention. Together, these efforts were essential in saving the dance from decline and starting its journey toward global recognition as a sophisticated and spiritual classical tradition.

223. (A) Kathak
'Natwari' Nritya is an ancient form of dance from North India that is historically and technically linked to the origins of Kathak. It is said to be the dance performed by Lord Krishna after he defeated the serpent Kaliya. The rhythmic syllables and stylized movements of Natwari were later integrated into the classical structure of Kathak as it evolved in the temples and courts of the region. This connection reflects Kathak's deep roots in the Vaishnavite devotional culture of North India and its original purpose as a medium for storytelling and religious instruction through the art of dance and rhythm.

224. (B) Composed Varnams, Padams, and Tillanas for dance forms.
While several great poet-saints and musicians are associated with dance, the Tanjore Quartet is specifically renowned for composing the foundational repertoire of Bharatanatyam, including Varnams, Padams, and Tillanas. Jayadeva wrote the 'Gita Govinda', Tulasidas the 'Ramacharitamanas', and Purandara Dasa is the Pitamaha of Carnatic music. However, it was the specific musical and choreographic work of the Tanjore brothers in the nineteenth century that codified the Margam and provided the essential compositions that are still used by dancers today to showcase their rhythmic and expressive skills in a balanced and artistic performance.

225. (B) I, II and IV
Kathakali is deeply influenced by 'Kalaripayattu', the traditional martial art of Kerala. This influence is seen in the dancer's rigorous physical training, which includes specialized oil massages and exercises for extreme flexibility and body control. It also contributes to the expansive and powerful stances, or Mandalas, and the disciplined eye exercises that are essential for the highly stylized facial Abhinaya. While the dance involves dramatic battles, it does not mandate the use of real swords on stage; instead, it uses stylized wooden props. This martial heritage gives Kathakali its unique sense of power, energy, and physical precision, setting it apart from other Indian classical dance traditions.

226. (A) P-4, Q-1, R-2, S-3
The modern history of Indian classical dance is defined by key figures who institutionalized and popularized these arts. Rukmini Devi Arundale founded Kalakshetra (P-4). Guru Kelucharan Mohapatra was instrumental in reconstructing and globalizing Odissi (Q-1). Vallathole Narayana Menon established Kerala Kalamandalam for Kathakali (R-2). Guru Vempati Chinna Satyam systematized and popularized Kuchipudi (S-3). Each of these individuals and their respective institutions played a crucial role in the post-independence resurgence of classical dance, ensuring high standards of training, performance, and artistic integrity for future generations of dancers across India and the world.

227. (C) Abhinaya dealing with costume, makeup, and jewelry.
According to the Natya Shastra, 'Aharya Abhinaya' is the aspect of expression that relies on external aids to communicate a character's identity and mood. This includes the selection of specific costumes, jewelry, headgear, and facial makeup. In classical dance, Aharya is essential for establishing the dramatic context of a performance. For example, in Kathakali, the highly elaborate and symbolic makeup immediately tells the audience whether a character is divine, heroic, or demonic. The color and style of the costume and the specific jewelry worn by the dancer are all part of this communicative language, helping to bring the character to life on stage.

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228. (C) A is true but R is false.
The Sattriya repertoire indeed includes pieces like 'Chali', 'Rajagharia Chali', and 'Jhumura', which showcase its diverse technical and expressional elements. However, the statement that 'Reason (R) is false' in this context suggests that while these items were performed in the royal courts of the Ahom kings, their origin and primary purpose remained deeply spiritual and monastic, rather than being 'developed to entertain' in a purely secular sense. Sattriya's identity is fundamentally linked to the Vaishnavite monasteries or Sattras of Assam, and even when it was patronized by royalty, it maintained its sacred character and its focus on devotional themes and spiritual instruction through dance.

229. (C) Rati (Love) - Sringara
The Navarasa system, defined in the Natya Shastra, associates each 'Rasa' (aesthetic flavor) with a corresponding 'Sthayi Bhava' (stable emotion). 'Rati' or love is the stable emotion that gives rise to the Sringara Rasa, which is considered the supreme Rasa in Indian aesthetics. In contrast, 'Shoka' (sorrow) leads to the Karuna Rasa, 'Krodha' (anger) to Raudra, and 'Utsaha' (energy or enthusiasm) to the Veera Rasa. Correctly matching these emotions with their respective Rasas is essential for a dancer to effectively communicate the intended mood and meaning of a performance, creating a profound and authentic aesthetic experience for the audience.

230. (B) I, II, III, and IV
A Thumri is a highly expressive vocal genre in the Hindustani classical music tradition of North India. It is characterized by its focus on lyrical content and the nuanced exploration of romantic and devotional themes, particularly the various moods of Sringara Rasa. Thumris are a vital part of the Kathak repertoire, providing the musical framework for the 'Bhaav Batana' or expressional segments of a recital. The dancer uses subtle facial expressions and hand gestures to interpret the emotional depth of the poetry, creating a sophisticated and personal artistic expression that is one of the hallmarks of the Kathak classical tradition.

231. (D) Dancer sings the entire composition while dancing solo.
'Vachika Abhinaya' refers to the use of speech and song in the performing arts. In the context of modern Indian classical dance, the statement that the 'dancer sings the entire composition while dancing solo' is identified as incorrect. In most contemporary classical dance performances, including solo recitals of Bharatanatyam or Odissi, the Vachika component is provided by a live or recorded musical ensemble that includes a vocalist and percussionists. The dancer's role is to interpret the music and lyrics through their body movements, gestures, and facial expressions. While some traditions like Kuchipudi may involve lip-syncing or brief dialogue, the full vocal rendition is typically handled by the specialized musicians.

232. (A) Kalakshetra Bani
The Kalakshetra Bani is a distinct style of Bharatanatyam that was developed by Rukmini Devi Arundale at the Kalakshetra Foundation. It is characterized by its emphasis on linear precision, geometric clarity, and a strong adherence to the principles of the Natya Shastra and Abhinaya Darpana. This style removed certain elements of the traditional practice that were considered 'vulgar' during the revival period and introduced more structured choreography and aesthetic refinement. The Kalakshetra Bani played a pivotal role in the modern institutionalization of Bharatanatyam, setting high standards for technical discipline and artistic sophistication that continue to influence the dance form today.

233. (B) Both Statement I and Statement II are incorrect.
The 'Pung' and the 'Khol' are both essential percussion instruments in Indian classical dance, but they belong to different regional traditions. The Pung is the sacred cylindrical drum of the Manipuri tradition, used in the Ras Leela and the energetic Pung Cholom. The Khol, conversely, is the primary percussion instrument for the Sattriya tradition of Assam, providing the rhythmic foundation for its devotional songs and dance-dramas. Correctly identifying these instruments is vital for understanding the unique auditory landscape and cultural identity of each dance form. The statement is identified

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as incorrect because it swaps the two instruments and their respective dance traditions.

234. (A) Movement of the eyebrows
In the context of facial Abhinaya, 'Bhrikuti' refers to the stylized movement of the eyebrows. According to classical treatises like the Natya Shastra and Abhinaya Darpana, the eyebrows play a crucial role in expressing various emotions, or Rasas. For example, a knitted brow can represent anger (Raudra), while arched eyebrows can convey surprise (Adbhuta) or romantic interest (Sringara). Mastering these subtle facial movements is essential for a dancer to achieve the required depth and nuance in their expressive storytelling, as they allow the performer to bring the character's internal thoughts and feelings to life without the use of words.

235. (D) P-1, Q-2, R-3, S-4
The Carnatic Tala system is based on seven principal talas, each with a unique internal structure or 'Angas'. In the 'Chatusra Jati', Adi Tala (P-1) consists of one Laghu and two Drutams (4+2+2=8 beats). Rupaka Tala (Q-2) has one Drutam and one Laghu (2+4=6 beats). Eka Tala (R-3) consists of one Laghu only (4 beats). Misra Chapu (S-4) is a time measure of seven beats, often used for lively compositions. Correctly understanding these structures is essential for maintaining rhythmic precision in both Carnatic music and Bharatanatyam, as they provide the physical and mathematical framework for the performance and the intricate footwork of the dancer.

236. (B) I, II, III and IV
Srimanta Shankar Deva was a visionary fifteenth-century saint-reformer whose work profoundly shaped the cultural and spiritual landscape of Assam. He initiated the Neo-Vaishnavite movement, which sought to propagate devotion to Lord Krishna through the arts. He created 'Ankia Nat' (one-act plays), composed 'Borgeets' (devotional songs), and introduced 'Sattriya' as a spiritual dance-drama. His use of these artistic mediums for religious instruction and community building was revolutionary. His legacy continues to flourish in the monasteries or Sattras of Assam, where the Sattriya tradition is preserved as a sacred and highly sophisticated classical dance form of immense cultural and spiritual significance.

237. (C) Birju Maharaj - Kathak
Pandit Birju Maharaj was a legendary figure of the Lucknow Gharana and one of the most famous Kathak dancers of the modern era. He was renowned for his extraordinary technical mastery, particularly his rapid footwork and elegant spins, as well as his deep and nuanced expressive abilities in Abhinaya. As a choreographer, teacher, and performer, he significantly modernized the dance form while preserving its traditional essence, and he helped to popularize Kathak on both national and international stages. His work earned him numerous prestigious awards and solidified his status as one of the greatest masters in the history of Indian classical dance.

238. (A) Both A and R are true and R is the correct explanation of A.
The 'Tarangam' is indeed the most distinct and popular item in the Kuchipudi repertoire, showcasing the dancer's exceptional rhythmic control and physical balance. In this item, the dancer must stand on the sharp rim of a brass plate while simultaneously executing complex rhythmic footwork and maintaining specific hand gestures. This technical challenge represents a high point of virtuosity in the dance form. The Tarangam is usually set to verses from the 'Krishna Leela Tarangini', allowing the dancer to perform these difficult feats while narrating the divine play of Lord Krishna, creating a powerful and exciting blend of rhythm, balance, and devotional storytelling on the stage.

239. (A) Concluding rhythmic sequence executed at the end of Jathi.
In Bharatanatyam, a 'Tirmanam' is a specific and energetic rhythmic sequence that marks the conclusion of a 'Jathi' (a complex unit of rhythmic dance). It usually consists of a series of powerful movements and footwork patterns that land precisely on the final beat of the rhythmic cycle. The Tirmanam serves to provide a satisfying and emphatic finish to a technical section, showcasing the dancer's rhythmic precision and physical energy. It is a vital part of the technical brilliance of a Bharatanatyam recital, creating moments of excitement and clarity that highlight the sophisticated mathematical structure of

the dance form's Nritta, or pure rhythmic components.

240. (B) I, III, IV, and V
Madame Menaka, born as Leila Sokhey, was a pioneer who significantly influenced the modern history of Kathak. She formed a professional dance troupe and created innovative dance ballets that were presented on international stages, earning her prestigious awards in the 1930s. She established a dance academy called 'Nrityalayam' and collaborated with classical musicians to ensure that her work was based on authentic Hindustani music rather than light music. Contrary to being shunned, her efforts to elevate the status of Kathak and introduce systematic training were instrumental in its twentieth-century resurgence, helping to transform it from a court entertainment into a globally respected classical art form.

241. (B) Mahari tradition had zero influence on modern revival.
The modern revival of Odissi was deeply influenced by the traditional Mahari system. Maharis were the female temple dancers of Odisha who had preserved the spiritual and technical roots of the dance for centuries. When dedicated gurus and scholars began to reconstruct Odissi in the post-independence era, they drew heavily from the Mahari's movements, poses, and devotional focus, as well as from ancient temple sculptures and the Gotipua folk style. The idea that the Mahari tradition had 'zero influence' is completely incorrect, as it provided the essential ritualistic and artistic foundation upon which the modern classical Odissi repertoire was built and systematized.

242. (A) Melodic exercises set to the seven basic talas.
In the Carnatic music tradition, 'Alankarams' are a series of graded melodic exercises that every student must learn. These exercises are specifically designed to practice the application of the 'Saptatala' system—the seven basic talas of the Carnatic rhythmic structure. Each Alankaram uses a different tala, helping the student to master rhythmic precision and melodic flexibility simultaneously. This foundational training is essential for both vocalists and instrumentalists, and it also provides the rhythmic and melodic framework for Bharatanatyam dancers, who must have a deep understanding of these musical principles to accurately execute their complex footwork and expressive movements.

243. (C) Statement I is correct but Statement II is incorrect.
In Indian classical dance, the 'Gati' or stylized walk of a dancer is an essential part of character portrayal and expression. Different characters are associated with specific Gatis that reflect their nature; for example, a noble hero might have a majestic, steady walk. However, 'Hamsa Gati' actually refers to the graceful and elegant walk of a swan, not an elephant. The walk of an elephant is known as 'Gaja Gati', which is characterized by a slow, powerful, and rhythmic pace. Mastery of these various Gatis is essential for a dancer to effectively bring their characters to life and convey specific moods through the art of movement and Abhinaya.

244. (D) Manipuri
'Lai Haraoba' is an ancient and traditional festival of the Meitei people of Manipur, which predates the arrival of Vaishnavism in the region. It is a ritual celebration of creation and the gods, involving music, dance, and storytelling. Many of the fundamental movements, poses, and spiritual concepts of Manipuri classical dance are rooted in the ancient dances performed during Lai Haraoba. The festival represents the cultural and ritualistic foundation of Manipur's artistic heritage, and its influence is seen in both the lyrical and graceful Ras Leela and the more energetic and athletic forms of the dance, reflecting a continuous evolution of spiritual and artistic expression.

245. (C) P-1, Q-2, R-3, S-4
The rhythmic structure of Indian dance and music uses specific terminology. 'Matra', 'Sam', and 'Khali' are fundamental to the Hindustani system of North India (P-1). 'Akshara', 'Laghu', and 'Drutam' are components of the Carnatic system of South India (Q-2). 'Ukuta' is the term for the rhythmic syllables used in Odissi (R-3), while 'Bol' refers to the syllables used in Kathak (S-4). Correctly matching these terms with their respective traditions is essential for understanding the unique mathematical and auditory character of each dance form and how they maintain rhythmic synchronization

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perfect blend of pure rhythm and devotional expression.

210. (A) I, II, III, IV
A traditional Kathakali performance follows a strict and elaborate sequence. It begins with 'Keli' (I), the rhythmic drum beating to announce the show. This is followed by 'Todayam' (II), an invocatory dance performed behind the curtain. Next is 'Purappadu' (III), the formal debut or introductory dance of the main character on the stage. Finally, the performance moves into the 'Padam' (IV) or the main play, where the actors use gestures and facial expressions to tell the mythological story. This progression gradually builds the dramatic atmosphere and prepares the audience for the intense and highly stylized storytelling that is the heart of the Kathakali tradition.

211. (C) Statement I is correct but Statement II is incorrect.
Rabindranath Tagore was a prolific composer who created a unique style of music known as Rabindra Sangeet, which blends Indian classical, folk, and Western elements. While his music is central to the dance-dramas performed at Santiniketan, it is not used as the musical accompaniment for traditional Kuchipudi. Kuchipudi is a classical dance from Andhra Pradesh that is historically and structurally linked to the Carnatic music tradition. The songs used in a Kuchipudi recital are typically in Telugu or Sanskrit and are set to the ragas and talas of the South Indian classical system, reflecting its own distinct regional and artistic heritage.

212. (D) The speed or tempo of the rhythmic cycle.
In Indian classical music and dance, 'Laya' refers to the speed or tempo of the rhythmic cycle. It is generally classified into three types: Vilambit (slow), Madhya (medium), and Drut (fast). Maintaining a consistent Laya is essential for the synchronization between the performer and the musicians. In dance, the Laya determines the pace of the footwork and the overall energy of the performance. The ability to transition smoothly between different speeds while staying perfectly in rhythm is a key measure of an artist's technical skill and rhythmic mastery, and it is a fundamental part of any traditional classical recital.

213. (C) Rukmini Devi Arundale - Kalakshetra
The modern revival of Indian classical dance was led by several key figures who established institutions to preserve and teach these arts. Rukmini Devi Arundale founded the Kalakshetra Foundation in Chennai, which became the world-renowned center for the systematized training of Bharatanatyam. Vallathole Narayana Menon established the Kerala Kalamandalam for Kathakali and Mohiniattam. Mrinalini Sarabhai founded the Darpana Academy in Ahmedabad. Vempati Chinna Satyam established the Kuchipudi Art Academy in Chennai. These institutions have played a vital role in setting high standards of artistic excellence and ensuring that these ancient traditions continue to flourish in the modern world.

214. (B) I, II and III
The Natya Shastra, attributed to the sage Bharata, is the monumental ancient treatise that provides the foundational theoretical and technical framework for all Indian classical arts. It establishes the theory of Rasa (the aesthetic experience) and Bhava (the portrayed emotion), codifies the various hand gestures (Hastas) and body movements, and even outlines the construction of traditional theaters (Ranga Mandapa). While it is an encyclopedic work, it does not, of course, document modern electronic instruments. Its enduring influence is seen in the fact that its principles still guide the practice, teaching, and aesthetic evaluation of Indian classical dance and drama today, thousands of years after its compilation.

215. (D) P-2, Q-3, R-4, S-1
Several ancient and medieval texts are essential to the study of Indian dance and music. The Abhinaya Darpana (P-2) is a detailed manual on physical gestures and expressions. The Sangita Ratnakara (Q-3) is a comprehensive medieval treatise on music and dance. The Gita Govinda (R-4) is a poetic work exploring the divine love between Radha and Krishna, which is central to many dance repertoires. The Natya Shastra (S-1) is the comprehensive foundational treatise on all theatrical arts. Correctly matching these texts with their primary subjects is vital for understanding the theoretical, technical, and lyrical roots of the

252. (A) Analysis of its technique and costumes
To achieve a thorough understanding of the evolution of Bharatanatyam, the study emphasizes analyzing its specific techniques and specialized costuming. These elements are considered vital to its historical development and formal structure. Furthermore, documenting the contributions of pioneers and dedicated mentors is essential to recognizing how the contemporary framework of the dance was established.

253. (C) It is deeply intertwined with its specific musical accompaniments
The evolution of Kathak is described as being closely linked to its unique musical accompaniments. This specific relationship separates its technical execution from southern dance traditions. Researchers argue that historical methods established by pioneers were meticulously preserved through generations, making the study of music an essential component for understanding the overall developmental trajectory of this form.

254. (D) They were central to formalizing its present structural framework
Pioneers and mentors played a central role in formalizing the structural framework that defines the present state of Bharatanatyam. Their documentation proves that their leadership was essential for establishing standardized practices. By focusing on technique and costumes, these historical figures ensured that the dance form maintained a consistent and recognizable identity throughout its long-term evolution.

255. (C) Studying dance elements as interconnected
The symposium highlighted that evaluating classical dance traditions requires studying evolution, technique, costumes, and music as interconnected elements. Rather than viewing these components in isolation, scholars argue that their integration provides a comprehensive understanding of the art form. This holistic approach allows for a better assessment of how various leaders shaped the modern landscape of dance.

256. (B) Pioneers' costumes and physical techniques
The case study focuses on how early leaders developed the highly stylized costumes and rigorous physical techniques characteristic of Kathakali. This academic inquiry emphasizes that the form's development is fundamentally linked to its dramatic narrative and visual presentation. Understanding these physical and aesthetic elements is crucial for grasping the structural evolution of this traditional performance art.

257. (D) Music guiding the dramatic narrative
The evolution of Kathakali is inherently connected to the specific musical traditions that guide its complex dramatic narratives. These musical frameworks are not merely background elements but are essential to the storytelling process. This relationship ensures that the dance's physical execution remains consistent with its historical origins, as music serves as the primary structural guide.

258. (A) The link between technique and costumes
Mentors in the Kathakali tradition played a vital role in maintaining the complex relationship between technical execution and elaborate costuming. By balancing these two components, they ensured the preservation of the dance's unique identity. This interplay is essential for the narrative's effectiveness, as the visual and physical elements must work together to convey specific meanings.

259. (C) They formalized its technique and integrated distinct music styles
In the analysis of Kuchipudi, research shows that mentors and pioneers were responsible for formalizing techniques and integrating distinct musical styles. This synthesis supports the dance's specific performance structure and differentiates it from other forms. By establishing these standards, early leaders provided a clear framework for future generations to follow in the execution of the dance.

260. (A) Role of Gurus in evolution and preservation
The comparative analysis of these two dance forms demonstrates that mentors are essential for the continuous evolution and preservation of specialized classical traditions. Their leadership ensures that the integration of music, technique, and costuming remains cohesive over time. This highlights the importance of institutional lineages in maintaining the structural integrity and historical continuity of classical arts.

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By constructing techniques that reflect musical structures, early leaders ensured that the dance remained a cohesive art form where physical and auditory elements are inextricably linked during performance.

279. (C) Through pedagogical transmission by Gurus
The original integration of music and technique established by pioneers remains intact through the pedagogical transmission provided by mentors. This continuous cycle of teaching ensures that traditional standards are passed down to new generations without losing their structural integrity. Such transmission is the primary mechanism for preserving the historical evolution and technical precision of these classical dance forms.

280. (D) Rhythms are fundamental to execution
The colloquium emphasized that specific rhythmic cycles are fundamental to the historical development and technical execution of classical dance. These rhythms are not merely accompaniments but are core components that dictate how movements are performed. Recognizing the fundamental nature of rhythm is necessary for anyone seeking to understand the structural evolution and practical application of traditional dance.

281. (A) The phase of revival and reconstruction of classical dance
The historical review examined the critical phase of revival and reconstruction of classical dance in India. During this period, prominent figures worked to re-evaluate the origins and history of traditional arts. This phase was essential for restoring dance forms that had faced decline, ensuring they were formalized and preserved for future generations through updated technical and aesthetic standards.

282. (B) Understanding early dance reconstruction
Studying the role of Rabindranath Tagore is essential for understanding the early efforts made in the reconstruction of classical dance. He focused on integrating technical methods, music, and thematic costuming into a cohesive performance style. His work laid the groundwork for future revival efforts by demonstrating how literary and performative elements could be combined to enrich traditional arts.

283. (B) Influenced dance evolution and technique
Rukmini Devi Arundale significantly influenced the evolution and formalization of specific classical dance structures through her interventions. As a modern mentor, she played a vital role in the revival and reconstruction phase. Her work ensured that traditional techniques were documented and standardized, helping to elevate the academic and cultural standing of classical dance in a modern context.

284. (A) As distinct but complementary methodologies
The comparative analysis describes the methods used by these two figures as distinct yet complementary. While they approached the revival and reconstruction of classical dance from different perspectives, their combined efforts led to a unified result. This relationship highlights how diverse strategies can work together to preserve and advance the historical trajectory of traditional Indian performing arts.

285. (C) Preservation and evolution of dance
The contributions of these leaders had a lasting impact by ensuring the preservation and continued evolution of Indian classical dance. Their work fundamentally changed the dance's historical path and improved its contemporary academic status. By formalizing technical and musical structures, they guaranteed that these traditional forms would remain relevant and vibrant within the modern cultural landscape of India.

286. (D) Vallathole Narayana Menon and Madame Menaka
The archival project focused on the roles of Vallathole Narayana Menon and Madame Menaka in the revival of classical dance. Researchers investigated how these figures shaped the history and structural development of traditional forms. Their combined efforts were central to restoring the cultural significance of dance and ensuring its formalization during a critical period of historical reconstruction.

287. (C) Institutional revival and reconstruction
Examining the contributions of Vallathole Narayana Menon is crucial for understanding the institutional revival and reconstruction of traditional dance. His work specifically focused on the evolution, technical methods, and

uniform but are enriched by the unique cultural frameworks of their regions.

270. (D) Utilizing distinct methodological approaches
The academic panel reached the conclusion that the leaders of Odissi and Sattriya utilized distinct methodological approaches to formalize their traditions. These different methods were tailored to the specific technical and cultural requirements of each form. Recognizing these unique approaches is essential for understanding how diverse classical traditions were established and maintained within the wider Indian landscape.

271. (C) Understanding Talas and their application
The musicology department aimed to foster a general understanding of major rhythmic cycles and their specific application in classical dance. By exploring the link between Hindustani music traditions and dance techniques, researchers highlighted how rhythm serves as a foundation for performance. This analysis helps clarify the historical relationship between musical structure and physical movement in traditional arts.

272. (B) They developed complex techniques to align precisely with major Talas
Researchers noted that the pioneers of dance forms using Hindustani music developed complex techniques designed to align precisely with major rhythmic cycles. This precise synchronization ensures that the dance movements reflect the intricate patterns of the music. By mastering these rhythms, dancers can execute technical sequences that are both structurally sound and aesthetically consistent with traditional musicality.

273. (D) Interpreting northern dance technique
A robust understanding of major rhythmic cycles is essential for interpreting the intricate technical development of northern dance forms. These rhythms provide the structural framework upon which complex movements are built. Without this knowledge, it is difficult to appreciate the technical nuances or the historical evolution that guided the formalization of these specific classical dance traditions.

274. (A) Costumes and overarching musical compositions
In addition to technical movements, the study found that costumes and overall musical compositions are synchronized with Hindustani rhythmic structures. This level of coordination ensures that every aspect of the performance is unified and purposeful. The synchronization of visual and auditory elements with rhythm highlights the sophisticated pedagogical strategies used by mentors to train classical dancers.

275. (C) Structural foundation for dance
The study concluded that major rhythmic cycles from the Hindustani tradition function as the primary structural foundation for specific dance practices. These rhythms guided early leaders as they shaped the evolution and technical methods of the art. Understanding this foundational role is crucial for recognizing how music provides the necessary framework for the growth of classical dance.

276. (A) Understanding Talas and southern dance
The interdisciplinary colloquium focused on understanding the relationship between Carnatic rhythmic cycles and the evolution of southern classical dance forms. By examining how rhythm influences technical execution, scholars provided a clear perspective on the development of these arts. This focus emphasizes that southern dance traditions are deeply rooted in the structural frameworks provided by Carnatic music.

277. (D) Bharatanatyam and Kuchipudi
The research highlighted that forms like Bharatanatyam and Kuchipudi are deeply dependent on the rhythmic frameworks of the Carnatic tradition. These specific cycles provide the necessary structure for the execution of complex dance sequences. Understanding this dependency is essential for recognizing how these southern forms developed their unique technical characteristics and historical identities over several centuries.

278. (B) Techniques corresponding to major Talas
Mentors and pioneers developed rigorous dance techniques that correspond directly to the major rhythmic cycles of the Carnatic tradition. These technical standards require absolute synchronization between movement and rhythm.

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261. (D) Their evolution, technique, costumes, and music
The research project concentrated on examining the evolution, technical methods, costuming, and musical elements of both Manipuri and Mohiniattam. By analyzing these four specific areas, scholars aimed to map the broader history of Indian classical dance. This comprehensive focus allows for a detailed comparison of how different regional traditions developed their unique characteristics and performance standards.

262. (B) Aligning technique with regional music
Early pioneers of Manipuri established a unique technical foundation by aligning the dance's movements with specific regional musical styles. This alignment is a defining characteristic that distinguishes the form from other traditions. By ensuring that the technique complements the music, these leaders created a cohesive performance style that reflects the cultural and historical roots of the region.

263. (C) Harmonizing visual and technical elements
Mentors responsible for the development of Manipuri played a crucial role in harmonizing visual costumes with technical execution. They ensured that the intricate attire worn by performers supported rather than hindered the dance's specific movements. This synchronization between aesthetic appearance and physical technique is vital for maintaining the authenticity and grace required in traditional Manipuri performances.

264. (D) Its accompanying music and specific costumes
The aesthetic identity of Mohiniattam relies heavily on the integration of its specific accompanying music and characteristic costuming. Early leaders crafted a distinct style that emphasizes these elements as central to the dance's performance. By focusing on how music and visual appearance interact, they established a unique framework that continues to define the dance's traditional presentation today.

265. (A) They must be analyzed collectively to fully comprehend the contributions of Gurus
The research concludes that technique, costumes, and music must be analyzed collectively to fully understand the historical contributions of mentors. Treating these elements as a single interconnected unit provides a more accurate view of how classical dance forms were shaped. This holistic perspective is necessary for recognizing the structural complexity and artistic depth of these traditional systems.

266. (B) Dance history through Odissi and Sattriya
The academic seminar focused on the overarching history and origins of Indian classical dance by specifically examining Odissi and Sattriya. These two forms served as primary case studies for understanding how regional variations influenced dance evolution. Researchers analyzed their unique technical and musical foundations to provide a broader context for the development of traditional Indian performing arts.

267. (B) Reconstructing technique and costumes
Mentors and pioneers in the Odissi tradition were instrumental in reconstructing the dance's technical methods and standardizing its modern costumes. Their efforts were focused on restoring the form to its present structural clarity. By formalizing these elements, they created a consistent visual and physical language that defines the contemporary presentation of this ancient classical dance form.

268. (A) Through dedicated lineages of Gurus
According to research findings, the traditional costumes and music of Sattriya have been preserved through dedicated lineages of mentors. These institutional lines of transmission ensured that the original techniques and aesthetic standards remained intact over generations. This method of preservation highlights the importance of master-student relationships in maintaining the authenticity of Indian classical dance traditions.

269. (C) Regional influence on dance history
The comparative assessment revealed that regional variations significantly influence the broader history and origins of Indian classical dance. By studying Odissi and Sattriya together, researchers gained insights into how different geographical contexts shape technical and musical evolution. This understanding emphasizes that classical traditions are not

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costuming of regional forms. By establishing institutional frameworks, he provided the necessary support for the long-term preservation and systematic study of classical dance within its specific cultural context.

288. (B) Pioneer in revival and reconstruction
Madame Menaka is described as a pioneering figure in the revival and reconstruction of classical dance. Her work involved modernizing and standardizing dance forms while maintaining their traditional roots. As a pioneer, she was instrumental in bringing classical dance to broader audiences, ensuring that its technical and aesthetic qualities were recognized and preserved through organized performance and teaching.

289. (D) Worked with Gurus and music
Documentation shows that Madame Menaka's approach involved working closely with traditional mentors and integrating specific musical styles. This collaborative method significantly impacted the technical and evolutionary path of certain dance forms. By combining traditional expertise with musical integration, she was able to formalize a structure that supported the artistic and historical continuity of classical dance traditions.

290. (A) Its multifaceted nature
The academic project illustrates that the revival and reconstruction of classical dance is a multifaceted process involving various leaders and strategies. By analyzing these figures, researchers show how different roles contributed to redefining the continuity of traditional arts. This multifaceted approach is necessary for understanding the complex historical and structural changes that occurred during the dance's modern era.

291. (C) Study of Composers and Vaggeyakaras
The seminar focused on the study of historical composers and their significant influence on Indian classical dance. Researchers examined how the works of these specific individuals provided the thematic and musical content necessary for the development of dance forms. This focus highlights the essential relationship between literary creations and the evolution of technical and aesthetic performance standards.

292. (A) Jayadeva and Narayanateertha
The poetry of Jayadeva and the musical compositions of Narayanateertha provided the foundational music and thematic content for various dance forms. Their works directed the technical evolution and stylistic choices of classical performers. By providing a rich source of inspiration, these composers shaped the narrative and rhythmic structures that remain central to the classical repertoire today.

293. (D) Surdas, Meera Bai, and Tulasidas
The devotional works of Surdas, Meera Bai, and Tulasidas were heavily integrated into the standard repertoire by classical dance mentors. These literary pieces provided the emotional and thematic basis for many traditional performances. Their widespread adoption by pioneers helped formalize the link between spiritual poetry and technical dance execution, enriching the cultural depth of classical traditions.

294. (B) As active components that shaped the evolution, costumes, and music
The works of these historical composers are described as active components that shaped the evolution, costumes, and music of dance. They were not merely passive texts but were used to guide the development of specific performance styles. This active role demonstrates how literature directly influenced the physical and visual presentation of Indian classical dance across different periods.

295. (C) Indispensable for understanding evolution
The academic panel concluded that the works of these composers are indispensable for understanding the thematic and musical evolution of dance. Without their contributions, many classical traditions would lack the necessary content for performance. Their works continue to provide the structural and artistic foundation needed for a comprehensive study of the history and practice of classical dance.

296. (D) Linguistic and performative arts department
The study regarding these specific composers was published by a university department specializing in linguistic and performative arts. This academic setting allowed for a detailed analysis of how literary works intersect with dance techniques and music. The department's research emphasizes

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the importance of multidisciplinary studies in understanding the historical development and codification of regional classical dance styles.

297. (A) Kshetrayya and Shankar Deva
The pioneering works of Kshetrayya and Srimanta Shankar Deva were critical in formalizing the musical repertoire used by dance mentors. Their compositions established the musical standards that guide technical execution in several traditions. By providing a structured repertoire, these figures enabled future generations of performers to maintain a consistent and high-quality standard of musical and technical performance.

298. (B) Vanamalidas, Govindadas, and Vidyapati
According to scholars, the history and origins of classical dance are deeply enriched by the lyrical contributions of Vanamalidas, Govindadas, and Vidyapati. Their poetry provided the necessary thematic material for dancers to interpret through movement. These contributions are essential for understanding how regional literary traditions influenced the specific aesthetic and technical development of various classical dance forms.

299. (B) Dictated emotional techniques and costumes
The study highlighted that the works of these specific composers dictated emotional techniques and influenced the thematic costumes used in performances. By providing clear narratives and emotional cues, their poetry guided how dancers expressed feelings and chose their attire. This influence shows how literary themes are directly translated into the visual and physical language of classical dance.

300. (A) Fundamental to analyzing dance evolution
A fundamental finding of the research is that understanding the works of these specific composers is essential for analyzing dance evolution. Their literary and musical contributions provided the framework for technical codification and regional development. By studying these works, scholars can gain a deeper insight into the historical processes that shaped the diverse landscape of Indian classical dance.

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CHAPTER 08

Indian Classical Dance in Independent India

1. Who among the following established the Kalakshetra institution to revive Bharatanatyam in independent India?
(A) Balasaraswati
(B) Rukmini Devi Arundale
(C) Mrinalini Sarabhai
(D) Chandralekha

2. Consider the following statements regarding the institutionalization of Indian dance:
I. It shifted pedagogy from the Guru-Shishya parampara to a structured classroom setting.
II. It allowed dance training to be accessible to a broader section of society.
III. It completely eradicated the traditional repertoire of all classical dances.
IV. It necessitated the creation of formalized syllabi and examination systems.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

3. Read the following statements and choose the correct option.
Statement I: The Sangeet Natak Akademi was established to preserve and promote the performing arts in India.
Statement II: The Akademi does not provide grants to individual artists, only to institutions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

4. Match the contemporary dancers in List I with their associated organizations or styles in List II and choose the correct option.
List I: (Contemporary Dancers)
P. Kumudini Lakhia
Q. Chandralekha
R. Mrinalini Sarabhai
S. Manjusri Chaki Sarkar
List II: (Organizations/Styles)
1. Darpana Academy
2. Kadamb
3. Navanritya
4. Srija (Post-modern Bharatanatyam)
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-2, Q-4, R-1, S-3

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5. Which of the following is a correct pair regarding dancers and their primary contribution?
(A) Uday Shankar - Revival of the temple-based Mohiniyattam tradition
(B) Astad Deboo - Preservation of the traditional Kathakali repertoire
(C) Shantibardhan - Creation of puppet-style movements in Ramayana
(D) Maya Rao - The early institutionalization of Odissi in Odisha

6. A sudden decline in private sabha sponsorships for a classical dance festival leads to its cancellation. Which of the following best explains this effect?
(A) Significant decrease in the reliance on government funding
(B) High dependence on private patronage for the survival of the event
(C) Rapidly shifting audience preferences towards commercial cinema
(D) The long-term institutionalization of traditional dance pedagogy

(A) The Ministry of Finance
(B) The Sports Authority of India
(C) Sangeet Natak Akademi
(D) The Medical Council of India

26. Who among the following founded the Darpana Academy of Performing Arts?
(A) Mrinalini Sarabhai
(B) Rukmini Devi Arundale
(C) Kumudini Lakhia
(D) Yamini Krishnamurthy

27. Consider the following statements regarding the new wave in Indian dance:
I. It experimented with abstract themes rather than just mythological ones.
II. It restricted the use of space compared to traditional solos.
III. It often employed mixed or non-traditional music.
IV. It was heavily influenced by pioneers like Uday Shankar.
Which of the above statements are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I, III and IV

28. Read the following statements and choose the correct option.
Statement I: Kumudini Lakhia is known for her innovative group choreographies in Kathak.
Statement II: Kumudini Lakhia completely abandoned the basic grammar of Kathak in her choreographies.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

29. Match the festivals in List I with their primary dance focus or location in List II and choose the correct option.
List I: (Festivals)
P. Khajuraho Festival
Q. Natyanjali
R. Konark Festival
S. Nishagandhi Festival
List II: (Focus/Location)
1. Sun Temple
2. Chidambaram
3. Madhya Pradesh
4. Kerala
(A) P-1, Q-3, R-2, S-4
(B) P-4, Q-1, R-3, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-3, Q-4, R-1, S-2

30. Which is a correct pair of an artist and their contribution to diaspora or contemporary dance?
(A) Akram Khan - Preservation of pure traditional Kathak without modern elements
(B) Balasaraswati - Founding modern contemporary dance in Europe
(C) Uday Shankar - Traditional Kuchipudi guru in the USA
(D) Shobana Jeyasingh - Contemporary British-Indian dance choreography

31. The lack of standardized syllabi in traditional guru-shishya parampara often resulted in the loss of rare compositions after a guru's passing. What is the most direct effect of institutionalization on this issue?
(A) It ensured systematic documentation and preservation of various works
(B) It led to the complete loss of all traditional regional compositions
(C) It caused an over-reliance on the oral transmission of traditions
(D) It made all the classical dance forms rigidly and socially inaccessible

32. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): The role of private patrons and corporate sponsorships has become crucial for large-scale dance festivals in modern India.
Reason (R): Government funding alone is often insufficient to cover the extensive logistical and production costs of modern festivals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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15. Identify the correct statement about Chandralekha's choreographic work.
(A) She integrated martial arts like Kalaripayattu into Bharatanatyam.
(B) She focused solely on the romantic aspects of Nayika bheda.
(C) She rejected Bharatanatyam completely to adopt Russian Ballet.
(D) She worked exclusively within the traditional margam framework.

16. An artist combines Chhau techniques with modern floor work to depict climate change. This is an application of:
(A) Traditional repertoire preservation
(B) Contemporary dance choreography
(C) Rigid institutional pedagogy
(D) Authentic folk reproduction

17. Which of the following is an incorrect pair?
(A) Khajuraho Festival - Madhya Pradesh
(B) Natyanjali Festival - Punjab
(C) Konark Festival - Odisha
(D) Modhera Festival - Gujarat

18. Read the following statements and choose the correct option.
Statement I: The Indian Council for Cultural Relations (ICCR) plays a major role in sending Indian dance troupes abroad.
Statement II: The ICCR operates under the Ministry of Defence.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

19. If a researcher is analyzing the shift from solo traditional performances to group choreographies in the 1950s, which artist's work should they evaluate to understand early ballet-style group formations in India?
(A) Balasaraswati
(B) Kelucharan Mohapatra
(C) Uday Shankar
(D) Birju Maharaj

20. The introduction of proscenium stages caused which of the following effects on traditional Indian dance?
(A) A significant decrease in the spatial dynamic movements of the performer
(B) The total elimination of professional lighting design in stage settings
(C) A mandatory return to temple courtyards for all public performances
(D) The physical separation of audience and performer during the viewing

21. Which of the following institutions is NOT directly funded or managed by the Government of India?
(A) Kathak Kendra
(B) Sangeet Natak Akademi
(C) Kadamb Dance Centre
(D) Kalakshetra Foundation

22. Identify the correct pair regarding the dancer and their specialization.
(A) Sachin Shankar - Pure traditional Bharatanatyam
(B) Maya Rao - Kathak choreography
(C) Narendra Sharma - Odissi
(D) Kumudini Lakhia - Manipuri

23. In the context of dance patronage, 'Sabha' traditionally refers to:
(A) A government-appointed committee for the regulation of dance schools
(B) A specific university department dedicated solely to the fine arts
(C) A traditional dance costume used in South Indian temple performances
(D) A society that organizes various classical music and dance programs

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24. Which of the following statements about Astad Deboo is incorrect?
(A) He never collaborated with international artists.
(B) He was a pioneer of modern dance in India.
(C) His training included Kathak and Kathakali.
(D) He created a unique style integrating Indian aesthetics with contemporary movements.

25. Which of the following bodies is most appropriate for a traditional dancer to approach for a national-level fellowship in India?

7. Read the following assertion (A) and reason (R) and choose the correct option.

Assertion (A): The institutionalization of Indian classical dance led to standardization of the repertoire.

Reason (R): Institutions required a fixed syllabus to evaluate students uniformly across different batches.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

8. The term 'Navanritya' in the context of contemporary Indian dance is best defined as:

(A) A modern methodology evolving classical forms into gender-sensitive dance
(B) The strict and rhythmic adherence to the ancient tenets of Natya Shastra
(C) A synthesis of traditional Indian dances with purely Western ballet styles
(D) A regional folk dance tradition originating from the villages of Bengal

9. Which of the following is NOT an impact of the Indian classical dance diaspora?

(A) Cross-cultural collaborations with Western artists
(B) Establishment of dance schools teaching Indian styles abroad
(C) Complete loss of classical purity in the home country
(D) Increased global awareness of Indian aesthetics

10. Consider the following statements about Ram Gopal:

I. He was instrumental in introducing Indian dance to international audiences.
II. He collaborated extensively with Western ballet dancers.
III. His choreography relied exclusively on unedited traditional temple rituals.
IV. He blended various classical forms for stage presentations.
V. He was an advocate for authentic costume designs based on temple sculptures.

Which of the above statements are correct?

(A) I, II, IV and V
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

11. Which approach is most appropriate for a contemporary dancer aiming to reflect modern social issues while retaining a classical framework?

(A) The complete discarding of all traditional classical mudras and postures
(B) Using the traditional margam precisely as taught in the 18th century
(C) Switching the performance medium entirely to modern spoken theatre
(D) Utilizing classical vocabulary to reinterpret myths for modern narratives

12. Which of the following statements is incorrect regarding the Sangeet Natak Akademi Awards?

(A) They are given for excellence in classical dance forms.
(B) They are exclusively awarded to dancers under the age of 30.
(C) They are conferred by the President of India.
(D) They recognize contributions in both performing and teaching.

13. Arrange the following dancers in the chronological order of their prominent active periods in initiating modern or contemporary movements in Indian dance:

I. Astad Deboo
II. Uday Shankar
III. Shantibardhan
IV. Chandralekha

(A) II, III, IV, I
(B) II, IV, III, I
(C) III, II, I, IV
(D) I, II, III, IV

14. SPIC MACAY is primarily known for:

(A) Regulating the standardized syllabus of regional classical dances
(B) Organizing international professional dance tours on an exclusive basis
(C) Acting as a central censor board for classical stage performances
(D) Promoting classical music and traditional Indian culture among youth

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(D) A is false but R is true.

33. The term 'Diaspora' in the context of Indian classical dance refers to:
(A) The central government's funding body for regional cultural promotion
(B) The practice and dispersal of Indian classical dance forms outside India
(C) A specific rhythmic cycle used exclusively in Carnatic musical systems
(D) The traditional graduation ceremony marking the completion of training

34. Which of the following is NOT an institution established primarily for Indian classical dance?
(A) National School of Drama
(B) Kathak Kendra
(C) Kalakshetra
(D) Kerala Kalamandalam

35. Consider the following statements about Manjusri Chaki Sarkar:
I. She founded the Darpana Academy.
II. She developed the 'Navanritya' dance style.
III. She integrated classical idioms with modern sensibilities.
IV. She based her work heavily on the writings of Rabindranath Tagore.
V. She strictly performed only traditional Kathakali.
Which of the above statements are correct?
(A) I, II and III
(B) III, IV and V
(C) II, III and IV
(D) I, IV and V

36. Which initiative is most appropriate for a government body trying to increase the global awareness of Indian classical dance?
(A) Banning all classical dance performances that occur outside of temples
(B) Restricting dance education exclusively to the English medium of study
(C) Discontinuing the prestigious Sangeet Natak Akademi awards permanently
(D) Sponsoring cultural exchange programs and global tours through the ICCR

37. Which of the following statements about Uday Shankar is incorrect?
(A) He established an India Culture Centre at Almora.
(B) He used Indian classical and folk elements to create his own style.
(C) He was primarily trained under traditional Kathak gurus in Lucknow.
(D) He collaborated with the Russian ballerina Anna Pavlova.

38. Read the following case and choose the correct option:
An Indian classical dancer living in the UK wants to stage a production about the immigrant experience. She uses Bharatanatyam vocabulary but performs to spoken word poetry and electronic music. What phenomenon does this best represent?
(A) Rigid adherence to the Margam
(B) The new wave and diasporic innovation in Indian dance
(C) The decline of technical proficiency in dance
(D) Institutionalized traditional pedagogy

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39. Narendra Sharma was prominently associated with which dance institution or company?
(A) Kadamb
(B) Kalakshetra
(C) Kathak Kendra
(D) Bhoomika Creative Dance Centre

40. Identify the correct statement regarding patronage in independent India.
(A) Government bodies like the SNA and Ministry of Culture became lead patrons
(B) Royal courts continue to serve as the sole patrons of classical dance
(C) All forms of private sponsorship are strictly banned by the government
(D) Dancers are now legally required to self-fund their stage performances

41. A choreographer wishes to challenge patriarchal norms through dance. Applying Chandralekha's methodology, she would most likely:
(A) Perform traditional padams depicting a submissive and romantic heroine
(B) Focus heavily on the use of traditional heavy jewelry and stage makeup
(C) Use powerful body language that explores both spatial and geometric forms
(D) Dance exclusively to the rhythmic patterns of traditional romantic thumris

60. Consider the following statements about Kumudini Lakhia:
I. She pioneered group choreography in Kathak.
II. She was heavily criticized for abandoning solo Kathak entirely.
III. She founded the Kadamb Centre for Dance.
IV. Her works often utilized contemporary lighting and minimal costumes.
V. She only performed traditional thumris.
Which of the above statements are correct?
(A) I, III and IV
(B) I, II and V
(C) II, IV and V
(D) I, IV and V

61. Which is the most appropriate description of Chandralekha's contribution to Indian dance?
(A) She preserved the ancient Devadasi tradition without any social alterations
(B) She introduced the Western tap dance style into mainstream Indian cinema
(C) She deconstructed Bharatanatyam to focus strictly on body energy and form
(D) She solely propagated the traditional folk dances of the state of Tamil Nadu

62. Which of the following statements about Sachin Shankar is incorrect?
(A) He was a cousin of Uday Shankar.
(B) He was a strict purist of the Tanjore style of Bharatanatyam.
(C) He founded the Ballet Unit in Mumbai.
(D) His choreographies often dealt with the lives of common people and social themes.

63. Arrange the establishment of the following institutions in chronological order:
I. Kalakshetra
II. Sangeet Natak Akademi
III. Kathak Kendra (originally as National Institute of Kathak Dance)
IV. Sangeet Natak Akademi's recognition of Sattriya as a classical dance
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

64. What is the primary focus of the Ustad Bismillah Khan Yuva Puraskar?
(A) To award senior gurus for their lifetime achievement in the performing arts
(B) To provide a monthly pension to retired artists from across the country
(C) To fund international performance tours for diverse dance troupes abroad
(D) To encourage outstanding young performing artists below the age of forty

65. Identify the correct statement regarding Indian classical dances in the diaspora.
(A) They are entirely isolated from any Western contemporary dance practices
(B) They led to hybrid forms like Bollywood and contemporary fusion dances
(C) They are exclusively performed for the Indian expatriate audiences only
(D) Diaspora dancers are legally prohibited from performing within India

66. An artist applies traditional Odissi tribhangi movements to a musical score by Bach. This is an example of:
(A) Traditional repertoire preservation
(B) Cross-cultural contemporary exploration
(C) Archival documentation
(D) Institutional pedantry

67. Which of the following is an incorrect pair?
(A) Kelucharan Mohapatra - Odissi
(B) Vempati Chinna Satyam - Kuchipudi
(C) Birju Maharaj - Bharatanatyam
(D) Kalamandalam Gopi - Kathakali

68. Read the following statements and choose the correct option.
Statement I: The institutionalization of dance has led to the democratization of dance education.
Statement II: Institutionalization has completely erased the aesthetic differences between various regional styles (gharanas/banis).
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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(B) A creative style inspired by Indian classical, folk, and western crafts
(C) Strict adherence to the traditional training manuals used in Kathakali
(D) Exclusive focus on the performance of solo female classical compositions

52. Consider the following statements regarding patronage in independent India:
I. Zonal Cultural Centres were established to promote arts across different regions.
II. Corporate bodies have started giving grants under CSR initiatives.
III. The government completely controls all ticket sales for dance performances.
IV. Doordarshan played a crucial role in promoting classical dance to the masses.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

53. Read the following statements and choose the correct option.
Statement I: Ram Gopal was pivotal in popularizing Bharatanatyam and Kathakali in Europe during the mid-20th century.
Statement II: Ram Gopal's choreographies were devoid of any traditional Indian costumes or jewelry.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

54. Match the artist in List I with their prominent choreographic work or style in List II and choose the correct option.
List I: (Artists)
P. Shantibardhan
Q. Narendra Sharma
R. Astad Deboo
S. Mrinalini Sarabhai
List II: (Works/Styles)
1. Memory (Contemporary environmental theme)
2. Ramayana in puppet dance style
3. Antim Adhyay
4. Rhythm in Bronze
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

55. Which of the following pairs is correct regarding Indian classical dance festivals?
(A) Taj Mahotsav - Chennai
(B) Elephanta Festival - Delhi
(C) Mukteswar Dance Festival - Bhubaneswar
(D) Nishagandhi Festival - Jaipur

56. The proliferation of dance reality shows on television leads to classical dancers incorporating acrobatic elements. This is an effect of:
(A) Institutionalization
(B) Commercialization and media influence
(C) Traditional state patronage
(D) Strict adherence to the Natya Shastra

57. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): Maya Rao was a pioneer in Kathak choreography in independent India.
Reason (R): She established the Natya Institute of Kathak and Choreography to train dancers in systematic choreographic techniques.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

58. 'Pedagogy' in the context of institutionalized dance refers to:
(A) The method and practice of teaching dance
(B) The financial management of the institution
(C) The architectural design of the dance hall
(D) The final performance of a dancer

59. Which of the following was NOT an initiative of the Sangeet Natak Akademi?
(A) Organizing national level dance festivals
(B) Establishing the Kathak Kendra
(C) Setting up the Lalit Kala Akademi
(D) Granting the Ustad Bismillah Khan Yuva Puraskar

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42. Which of the following is an incorrect pair of an artist and their mentor or inspiration?
(A) Chandralekha - Ram Gopal
(B) Narendra Sharma - Uday Shankar
(C) Shantibardhan - Uday Shankar
(D) Astad Deboo - Martha Graham (influence)

43. Read the following statements and choose the correct option.
Statement I: The Sangeet Natak Akademi recognizes Chhau as a classical dance form.
Statement II: The Ministry of Culture recognizes Chhau as a classical dance form.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

44. To evaluate the impact of institutionalization on Kathak pedagogy, which metric indicates a positive outcome?
(A) The complete disappearance of gharana distinctiveness
(B) The systematic documentation of bols and structured training modules
(C) The reduction in the number of students learning Kathak
(D) The restriction of dance only to hereditary families

45. The shift from royal court patronage to democratic state patronage caused which of the following?
(A) The repertoire reverted strictly to the performance of temple rituals
(B) Traditional dancers lost all of their high social and economic status
(C) Repertoire became aligned with democratic and secular national identities
(D) Most performances were restricted exclusively to political party rallies

46. Which of the following is NOT a characteristic of the "New Wave" in Indian dance?
(A) Exploration of gender and social issues
(B) Use of multimedia and innovative lighting
(C) Integration of diverse movement vocabularies
(D) Strict adherence to the traditional margam sequence

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47. Which pair correctly identifies an institution and its founder?
(A) Kerala Kalamandalam - Vallathol Narayana Menon
(B) Kalakshetra Foundation - T. Balasaraswati of Tanjore
(C) Darpana Academy of Performing Arts - Kumudini Lakhia
(D) Kadamb Dance Centre - Mrinalini Sarabhai of Ahmedabad

48. Repertoire institutionalization is best defined as:
(A) The practice of improvising all rhythmic movements freely on the stage
(B) Standardizing a sequence of dance items taught and performed uniformly
(C) The official banning of all modern and contemporary Indian dance forms
(D) The exclusive process of performing only in international dance festivals

49. Which of the following statements about the Guru-Shishya parampara in the modern era is incorrect?
(A) Elements of it are adapted into modern institutional settings.
(B) It has completely disappeared in independent India.
(C) It traditionally involved the student living with the teacher.
(D) It focused on holistic learning beyond just technical dance skills.

50. What is the most appropriate reason for the rise of fusion dance in the Indian diaspora?
(A) The need to express bicultural identities and appeal to diverse audiences
(B) Complete lack of traditional teachers abroad
(C) Strict bans on traditional Indian costumes in Western countries
(D) The physical inability of diasporic Indians to perform classical techniques

51. The "Uday Shankar style" is primarily characterized by:
(A) An authentic recreation of the ancient Tanjore royal court dance forms

69. A student trained in a university dance department wishes to organize a dance festival. Which competency is least required for this specific task?
(A) Knowledge of stagecraft and lighting
(B) Performing a three-hour traditional solo margam
(C) Ability to secure corporate sponsorship
(D) Networking with other performing artists and troupes

70. The establishment of Zonal Cultural Centres in India was caused by the government's desire to:
(A) To centralize all cultural activities within the city of New Delhi
(B) To abolish the Sangeet Natak Akademi and its subsidiary institutions
(C) To privatize all existing cultural institutions in the country
(D) To decentralize patronage and promote regional arts at local levels

71. Which of the following is NOT a prominent classical dance festival in India?
(A) Chidambaram Natyanjali
(B) Ellora-Ajanta Festival
(C) Sunburn Festival
(D) Sirpur National Dance and Music Festival

72. Identify the correct pair regarding an artist and their recognized field of innovation.
(A) Mrinalini Sarabhai - Solely performing traditional European Ballet dance
(B) Uday Shankar - The official reviving of the ancient Devadasi tradition
(C) Rukmini Devi Arundale - Founding the Kathak Kendra in New Delhi
(D) Astad Deboo - Contemporary dance blending Kathakali and modern styles

73. "Gharana" in the context of institutionalized Indian dance implies:
(A) A modern corporate sponsor involved in the funding of the classical arts
(B) A stylistic school or lineage passed down through specific families
(C) The architectural style of a modern dance theatre or auditorium setting
(D) The rhythmic syllables spoken aloud during a live dance performance

74. Which of the following statements about the effect of institutionalization on repertoire is incorrect?
(A) It often led to standardizing the sequence of items performed.
(B) It created written syllabi that preserved specific compositions.
(C) It eliminated all forms of new choreography.
(D) It made it easier to evaluate large numbers of students.

75. Which is the most appropriate assessment of Uday Shankar's role in independent India's cultural scene?
(A) He was a traditional purist who opposed all forms of modern innovation
(B) He pioneered Indian ballet and inspired modern contemporary movements
(C) He focused solely on the teaching and performance of classical music
(D) He only performed outside of India and had no impact on the domestic scene

76. Who is the author of the choreography 'Panchatantra' presented in a creative dance style using puppet-like movements?
(A) Uday Shankar
(B) Shantibardhan
(C) Astad Deboo
(D) Chandralekha

77. Consider the following statements about Mrinalini Sarabhai:
I. She was trained in Bharatanatyam and Kathakali.
II. She founded the Darpana Academy of Performing Arts.
III. Her choreographies often addressed social issues like dowry deaths.
IV. She never deviated from traditional mythological themes.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) I, III and IV
(D) II, III and IV

78. Read the following statements and choose the correct option.
Statement I: The diaspora audiences often demand shorter, fast-paced classical

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historical dance notation systems
(B) Expertise in the performance of Western classical ballet techniques
(C) The specialized ability to perform complex and acrobatic stage stunts
(D) Knowledge of digital marketing and social media promotion strategies

95. The decline of the Devadasi system and the Anti-Nautch movement led to:
(A) The complete and permanent extinction of all dance forms in India
(B) The revival and institutionalization of dance by middle-class pioneers
(C) The central government banning all existing forms of classical arts
(D) The shift of classical dances exclusively to various foreign countries

96. Which of the following is NOT a characteristic usually associated with Chandralekha's choreographies?
(A) The thematic exploration of modern feminism and social equality
(B) Heavy reliance on mythological stories and elaborate stage costumes
(C) The use of minimalist aesthetics in both stage design and lighting
(D) The integration of Yoga and Kalaripayattu into dance movements

97. Which of the following pairs is correct?
(A) Kathak Kendra - Established in Kolkata
(B) Kalakshetra - Established in Chennai
(C) Darpana Academy - Established in New Delhi
(D) Kadamb - Established in Bengaluru

98. "Repertoire" in the context of classical dance refers to:
(A) The overall financial budget required for a professional performance
(B) The traditional sequence of dance items ready for public performance
(C) The specific audience seating arrangement within a modern theatre
(D) The technical lighting equipment used during a stage presentation

99. Which of the following statements about the impact of modern festivals (like Khajuraho or Konark) is incorrect?
(A) They boost cultural tourism.
(B) They provide a platform for artists to perform against historical backdrops.
(C) They have led to the complete abandonment of indoor theatre performances.
(D) They require large-scale organizational and financial patronage.

100. Which is the most appropriate description of the role of a modern dance guru in an institutionalized setup compared to the traditional parampara?
(A) They function as specialized instructors within an academic timetable
(B) They have total control over the student's personal and social life
(C) They refuse to teach for any form of financial or material compensation
(D) They only teach students who originate from their own family lineage

101. Which dancer is widely credited with reviving and popularizing Odissi in independent India along with gurus like Kelucharan Mohapatra?
(A) Sanjukta Panigrahi
(B) Balasaraswati
(C) Sitara Devi
(D) Roshan Kumari

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102. Consider the following statements about patronage in independent India:
I. State governments have established their own cultural academies.
II. National fellowships are awarded by the Ministry of Culture.
III. Corporate patronage has decreased significantly since the 1990s.
IV. Sabhas play a major role in promoting talent in South India.
Which of the above statements are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

103. Read the following statements and choose the correct option.
Statement I: The Sangeet Natak Akademi

(C) II, III, IV and V
(D) I, II, IV and V

86. Which is the most appropriate primary objective of creating new contemporary dance forms (like Navanritya) in India?
(A) To find a modern language for social issues rooted in Indian traditions
(B) To destroy all existing Indian classical traditions and forms completely
(C) To strictly imitate the Western modern dance pioneers like Martha Graham
(D) To cater exclusively to the needs of the commercial Bollywood industry

87. Which of the following statements about the role of private bodies in dance patronage is incorrect?
(A) Corporate CSR funds are increasingly used to support cultural festivals.
(B) Private foundations often provide scholarships for young artists.
(C) Private bodies are constitutionally prohibited from funding classical dance.
(D) Sabhas in Chennai rely heavily on private sponsorships during the Margazhi season.

88. Read the following case and choose the correct option:
A traditional dancer shifts to a foreign country and opens a dance school. To sustain the school, they shorten the traditional repertoire, use recorded music instead of live musicians, and incorporate local cultural themes. This is an example of:
(A) Preservation of pure traditional pedagogy
(B) Diasporic adaptation and institutional compromise
(C) Government-mandated curriculum changes
(D) The Uday Shankar style of creative dance

89. Rukmini Devi Arundale is associated with which major reform in Bharatanatyam?
(A) Introducing Kathak footwork patterns into the traditional margam
(B) Removing erotic elements to increase acceptability for the middle-class
(C) Shifting classical dance performances exclusively to the medium of cinema
(D) Banning all male dancers from performing the art form in public spaces

90. Identify the correct statement regarding Astad Deboo.
(A) He collaborated with Pink Floyd and Pina Bausch.
(B) He strictly performed pure Kathakali.
(C) His style is recognized as a traditional classical form by the SNA.
(D) He never received the Sangeet Natak Akademi award.

91. A contemporary choreographer uses the traditional Chhau mask but creates a narrative about industrial pollution. Applying concept application, this demonstrates:
(A) The strict practice and preservation of classical purism in dance
(B) Adherence to the institutional syllabus as mandated by academies
(C) The revival of the traditional Guru-Shishya parampara methodology
(D) The use of a traditional idiom for modern contemporary expression

92. Which of the following is an incorrect pair?
(A) Yamini Krishnamurthy - Bharatanatyam and Kuchipudi
(B) Sonal Mansingh - Odissi and Bharatanatyam
(C) Shovana Narayan - Kathakali
(D) Madhavi Mudgal - Odissi

93. Read the following statements and choose the correct option.
Statement I: The institutionalization of dance often involved codifying the syllabus into years (e.g., Year 1, Year 2).
Statement II: This codification allowed universities to offer formal degrees like B.A. and M.A. in Dance.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

94. A dancer needs to reconstruct a lost choreography of an early 20th-century guru. Which competency is essential?
(A) Archival research and understanding

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(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

111. Which is the most appropriate reason for the shift from solo to group performances in modern Kathak?
(A) The total lack of skilled and professional solo classical dancers
(B) The need to use proscenium stages and explore spatial geometries
(C) Government regulations that effectively ban solo dance performances
(D) The inability of solo dancers to remember long and complex compositions

112. Which of the following statements about the Natyanjali festival is incorrect?
(A) It is dedicated to Lord Shiva.
(B) It is primarily held in Chidambaram.
(C) It exclusively features contemporary and western fusion dance forms.
(D) It provides a platform for various Indian classical dance styles.

113. Arrange the following dancers in chronological order based on their major period of activity or influence in pioneering contemporary Indian dance:
I. Uday Shankar
II. Shantibardhan
III. Chandralekha
IV. Astad Deboo
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, IV, II

114. Who among the following is widely known for establishing the Bhoomika Creative Dance Centre?
(A) Sachin Shankar
(B) Narendra Sharma
(C) Astad Deboo
(D) Maya Rao

115. Identify the correct statement regarding Kalakshetra.
(A) It was founded to revive the traditional Kathak dance form in India
(B) It emphasized a holistic education integrated with theosophical ideas
(C) It rejected all traditional mudras and postures used in dance
(D) It was founded as an institution exclusively for male classical dancers

116. An artist utilizes classical Kathak spins (chakkars) to depict the mechanical rotation of modern factory gears. This application represents:
(A) Traditional storytelling (Katha)
(B) Concept abstraction using classical vocabulary
(C) Rejection of all classical techniques
(D) Archival preservation

117. Which of the following is an incorrect pair regarding the artist and their prominent style?
(A) Birju Maharaj - Kathak (Lucknow Gharana)
(B) Guru Bipin Singh - Manipuri
(C) Vedantam Satyanarayana Sarma - Odissi
(D) Srimanta Sankardev - Sattriya (Historical founder)

118. Read the following statements and choose the correct option.
Statement I: The diaspora has created a major market for Indian classical dance teachers abroad.
Statement II: Many foreign universities now have dedicated departments or courses for Indian classical dance forms.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

119. A dancer wishes to apply for a production grant to stage a massive contemporary ballet based on the Mahabharata. Which competency is essential for the grant application process?
(A) The technical ability to perform a pure traditional classical tillana
(B) Skills in budgeting, conceptual writing, and project presentation
(C) Expertise in the performance of classical Indian vocal music

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organizes the 'Swarna Samaroh' to celebrate fifty years of independence.
Statement II: The Sangeet Natak Akademi was established before India gained independence.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

104. Match the dancers in List I with their respective dance styles in List II and choose the correct option.
List I: (Dancers)
P. Birju Maharaj
Q. Kelucharan Mohapatra
R. Vempati Chinna Satyam
S. Kalamandalam Gopi
List II: (Dance Styles)
1. Odissi
2. Kathak
3. Kathakali
4. Kuchipudi
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

105. Which of the following is a correct pair regarding the dancer and their major contribution?
(A) Uday Shankar - Founding the Kalakshetra Foundation in South India
(B) Kumudini Lakhia - Introducing group choreography and themes in Kathak
(C) Rukmini Devi Arundale - Developing the modern Navanritya dance style
(D) Chandralekha - Reviving the pure and traditional form of Kathakali

106. The introduction of standardized grading and certification in dance institutes caused which of the following?
(A) It made the art form highly subjective and completely immeasurable
(B) It created a structured career path and academic legitimacy for artists
(C) It eliminated the need for any form of practice outside the classroom
(D) It forced all traditional and lineage-based gurus to resign immediately

107. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): The Indian classical dance diaspora has significantly influenced the contemporary repertoire in India.
Reason (R): Diaspora dancers often bring back cross-cultural ideas, modern production techniques, and fusion elements that inspire domestic artists.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

108. The 'Margam' in Bharatanatyam is defined as:
(A) The specific and elaborate costume worn by the classical dancer
(B) The traditional sequence or path of dance items in a performance
(C) The musical instrument used primarily for maintaining the rhythm
(D) The elaborate stage decoration used during a temple performance

109. Which of the following is NOT a major private or corporate sponsor historically associated with promoting Indian classical arts?
(A) Mahindra Group (Mahindra Excellence in Theatre Arts / Festivals)
(B) HCL (HCL Concerts)
(C) The Election Commission of India
(D) ITC (ITC Sangeet Sammelan)

110. Consider the following statements about Shantibardhan:
I. He was associated with the Indian People's Theatre Association (IPTA).
II. He choreographed 'Ramayana' using a puppet dance technique.
III. His choreography 'Discovery of India' was based on Jawaharlal Nehru's book.
IV. He was a strict proponent of traditional Tanjore Bharatanatyam.
V. He was a student of Uday Shankar.
Which of the above statements are correct?
(A) I, II, III and V

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performances compared to traditional Indian audiences.

Statement II: Diaspora artists never perform pure classical pieces, opting only for Bollywood fusion.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

79. Match the award or honor in List I with its conferring body in List II and choose the correct option.

List I: (Awards)
P. Padma Shri
Q. Sangeet Natak Akademi Award
R. Kalidas Samman
S. Nritya Choodamani

List II: (Conferring Body)
1. Government of Madhya Pradesh
2. Sri Krishna Gana Sabha
3. Government of India
4. Sangeet Natak Akademi

(A) Government of India
(B) Sangeet Natak Akademi
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

80. Which of the following is a correct pair?

(A) Sonal Mansingh - Sangeet Natak Akademi Chairman (Former)
(B) Padma Subrahmanyam - Bharatanrityam
(C) Birju Maharaj - Kalakshetra
(D) Vempati Chinna Satyam - Kathak

81. The implementation of a structured syllabus in a university dance department resulted in the loss of spontaneous improvisation skills among students. This cause-effect relationship highlights a drawback of:

(A) The Guru-Shishya parampara
(B) Institutionalization of dance pedagogy
(C) Private patronage
(D) The diaspora movement

82. Read the following assertion (A) and reason (R) and choose the correct option.

Assertion (A): The new wave of Indian dance in the late 20th century saw a shift towards abstract themes and modern stagecraft.

Reason (R): Artists wanted to express contemporary realities and break free from the narrative constraints of purely mythological repertoires.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

83. The term "Proscenium stage" refers to:

(A) A traditional temple courtyard used historically for dance performances
(B) A stage where the audience faces the performer, framed by an arch
(C) A circular stage area that is completely surrounded by the audience
(D) The dedicated green room area where performing artists get ready

84. Which of the following is NOT an effect of government patronage on Indian classical dance?

(A) Financial security for recognized senior artists
(B) Promotion of classical arts in rural areas through SPIC MACAY and Zonal Centres
(C) Complete privatization of all dance institutions
(D) Standardization of national awards and recognitions

85. Consider the following statements regarding Maya Rao:

I. She was a prominent Kathak exponent.
II. She was the first Indian to receive a scholarship to study choreography in the USSR.
III. She established the Natya Institute of Kathak and Choreography.
IV. She composed dance ballets like 'Amir Khusro' and 'Tulsi Ke Ram'.
V. She primarily promoted Odissi in South India.

Which of the above statements are correct?

(A) I, II, III and IV
(B) I, III, IV and V

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(D) Comprehensive knowledge of the ancient Indian temple architecture

120. The rise of digital media and YouTube caused which of the following effects on Indian classical dance?
(A) The complete and total destruction of the guru-shishya parampara
(B) Increased global accessibility and changing audience consumption
(C) The official banning of all live stage performances for the public
(D) The restriction of dance practice strictly to hereditary families

121. Which of the following institutions is correctly matched with its location?
(A) Kathak Kendra - Located in the city of Lucknow, Uttar Pradesh
(B) Kerala Kalamandalam - Located in Cheruthuruthy, Kerala
(C) Kalakshetra Foundation - Located in the city of Bengaluru, Karnataka
(D) Kadamb Dance Centre - Located in the city of Mumbai, Maharashtra

122. Identify the correct pair.
(A) Sangeet Natak Akademi Award - The highest civilian award in India
(B) Padma Bhushan - An award conferred by the Sangeet Natak Akademi
(C) SPIC MACAY - Society for promoting classical music and culture to youth
(D) ICCR - The Indian Council for Cinematic Representation in arts

123. The institutionalization of dance pedagogy refers specifically to:
(A) The specific act of performing dances within government buildings
(B) Transitioning from oral traditions to formal, syllabus-driven training
(C) The legal process of copyrighting a specific dance sequence
(D) The banning of all private dance teachers in the professional market

124. Which of the following statements about Uday Shankar is incorrect?
(A) He was deeply influenced by European theatrical presentation techniques.
(B) He established the India Culture Centre in Almora.
(C) His style is recognized as one of the 8 classical dances by the SNA.
(D) He utilized shadow theatre and machinery in his productions.

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125. Which strategy is most appropriate for a contemporary dancer facing criticism from traditional purists?
(A) Articulating the theoretical foundation of modern work in aesthetics
(B) Abandoning contemporary and modern dance performance entirely
(C) Publicly attacking all the classical traditions and practitioners
(D) Stopping all public performances to avoid any form of criticism

126. Who was the legendary Kathak exponent who brought the Lucknow gharana to national and international prominence in independent India?
(A) Shambhu Maharaj
(B) Birju Maharaj
(C) Lacchu Maharaj
(D) Acchan Maharaj

127. Consider the following statements about the role of the government in dance patronage:
I. It provides pensions to indigent artists.
II. It funds autonomous bodies like the SNA and ICCR.
III. It dictates the exact choreographies artists must perform.
IV. It organizes national festivals like the Khajuraho Dance Festival (through state government).
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

128. Read the following statements and choose the correct option.
Statement I: The Sangeet Natak Akademi (SNA) was established in 1953.
Statement II: SNA's primary objective is solely to promote Bollywood music and dance.
(A) Both Statement I and Statement II are correct

2. Padma Vibhushan (1977)
3. Padma Vibhushan (1986)
4. Padma Bhushan (1956)

(A) Padma Vibhushan (1971)
(B) Padma Vibhushan (1977)
(C) P-2, Q-1, R-3, S-4
(D) P-1, Q-2, R-4, S-3

180. Which is a correct pair regarding a dance festival and its traditional focus?
(A) Nishagandhi Festival - Kerala, open to all classical forms
(B) Natyanjali Festival - Odisha, focusing on Odissi
(C) Khajuraho Festival - Tamil Nadu, focusing on Bharatanatyam
(D) Modhera Festival - Assam, focusing on Sattriya

181. The mass migration of Indians to Western countries caused which of the following cultural phenomena?
(A) The complete and total abandonment of classical arts and music
(B) Emergence of diasporic demand for teachers and collaborations
(C) The official banning of all Indian dance in Western countries
(D) The exclusivity of dance practice only to the elite within India

182. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): Darpana Academy of Performing Arts has been at the forefront of using traditional arts for social change.
Reason (R): Its founder, Mrinalini Sarabhai, believed that classical dance should not be isolated from contemporary social realities.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

183. "Patronage" in the context of performing arts is best defined as:
(A) The specific and critical act of deconstructing a performance
(B) Support or financial aid bestowed on an artist or an art form
(C) The traditional process of learning a dance from a senior guru
(D) The architectural and technical stage design used for performances

184. Which of the following is NOT an impact of the "New Wave" in Indian dance?
(A) Breaking away from purely mythological themes
(B) Exploring the use of space and group dynamics differently than traditional solos
(C) Strict adherence to the Devadasi system
(D) Incorporating contemporary music and minimalist costumes

185. Consider the following statements about Maya Rao:
I. She was deeply inspired by Uday Shankar's performances.
II. She established the Natya Institute of Kathak and Choreography in Delhi (later moved to Bangalore).
III. She was the first Indian to hold a Master's degree in Choreography from the USSR.
IV. She strictly rejected the use of Kathak in her choreographies.
V. She worked extensively on dance ballets.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

186. Which approach is most appropriate for assessing the quality of a contemporary dance choreography that claims to be rooted in Indian traditions?
(A) Checking if it perfectly replicates a 19th-century classical margam
(B) Evaluating the integration of tradition with innovative execution
(C) Ensuring the performance uses no traditional Indian classical music
(D) Rejecting it entirely because it is not considered purely traditional

187. Which of the following statements about the role of the government in preserving dance is incorrect?
(A) It provides scholarships to young artists.

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136. Which approach is most appropriate for a festival organizer aiming to attract a younger, modern audience to classical dance?
(A) Banning young people from attending any classical performances
(B) Using fusion collaborations, workshops, and shorter performance modules
(C) Extending the traditional classical performances to eight hours
(D) Using ancient Sanskrit exclusively for all festival communications

137. Which of the following statements about the role of the Guru in independent India is incorrect?
(A) Gurus have increasingly become affiliated with formalized institutions.
(B) The role has shifted from a feudal patron-client model to a professional teacher-student dynamic.
(C) Gurus are no longer respected in the dance community.
(D) Many senior Gurus have opened their own private academies.

138. Read the following case and choose the correct option:
A university dance student is assigned a project to evaluate the influence of Ram Gopal on international audiences. Which aspect should the student primarily focus on?
(A) His political speeches made within the Indian parliamentary houses
(B) His aesthetic presentation and collaborations in the European scene
(C) His historical role in the writing of the ancient Natya Shastra
(D) His professional contributions to modern Indian cinema music scores

139. Kumudini Lakhia is best known for her innovations in which classical dance form?
(A) Odissi
(B) Kathak
(C) Manipuri
(D) Bharatanatyam

140. Identify the correct statement regarding SPIC MACAY.
(A) It was founded by Dr. Kiran Seth.
(B) It functions as a profit-making corporate entity.
(C) It only promotes Western classical music.
(D) It restricts its programs to major metropolitan theaters only.

141. A dancer choreographs a piece showing the oppression of women using the aggressive stances of Kalaripayattu and the abhinaya of Bharatanatyam. This methodology was heavily championed by:
(A) Balasaraswati
(B) Chandralekha
(C) Uday Shankar
(D) Shambhu Maharaj

142. Which of the following is an incorrect pair?
(A) Uday Shankar - Almora Centre
(B) Rukmini Devi Arundale - Kalakshetra
(C) Maya Rao - Navanritya
(D) Mrinalini Sarabhai - Darpana Academy

143. Read the following statements and choose the correct option.
Statement I: The Indian diaspora has led to the proliferation of Arangetrams (debut performances) in countries like the USA and UK.
Statement II: Arangetrams in the diaspora are always state-funded and completely free of cost for the parents.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

144. To effectively manage a state-sponsored dance institute, which competency is crucial for a director?
(A) Administrative skills, pedagogical planning, and financial management
(B) Only knowledge of dance theory
(C) The ability to perform a traditional classical margam perfectly
(D) Expertise in the technical aspects of modern stage lighting design

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(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

129. Match the organizations in List I with their primary function or nature in List II and choose the correct option.
List I: (Organizations)
P. ICCR
Q. SPIC MACAY
R. Sangeet Natak Akademi
S. Zonal Cultural Centres
List II: (Function/Nature)
1. Grassroots promotion of arts among students
2. National apex body for performing arts
3. Cultural diplomacy and sending artists abroad
4. Promotion of traditional/folk arts at regional levels
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-2, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-4, R-2, S-1

130. Which is a correct pair regarding a dancer and their key institutional association?
(A) Kumudini Lakhia - Kadamb
(B) Vempati Chinna Satyam - Kalakshetra
(C) Rukmini Devi - Kerala Kalamandalam
(D) Mrinalini Sarabhai - Kathak Kendra

131. The requirement of passing written exams on dance theory in university degrees caused which effect on classical dancers?
(A) A significant decrease in the student's understanding of rhythm
(B) Increased scholarship, research, and documentation of dance history
(C) The complete and total loss of all physical dance performance skills
(D) The permanent elimination of stage performances in training centers

132. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): Narendra Sharma's choreography often depicted the struggles of modern life.
Reason (R): As a modern choreographer influenced by Uday Shankar, he believed dance should reflect contemporary realities rather than just mythological tales.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

133. The 'New Wave' in Indian classical dance is defined as:
(A) A modern movement with innovative choreography and thematic abstraction
(B) The specialized introduction of water-based stage performances
(C) The official state-sponsored revival of the Devadasi tradition
(D) The exclusive use of western musical instruments in classical dance

134. Which of the following is NOT a challenge typically faced by Indian classical dance in the diaspora?
(A) Lack of access to traditional live accompanists
(B) Difficulty in translating cultural nuances to foreign audiences
(C) Excessive government funding from the Indian Ministry of Culture
(D) Balancing traditional purity with contemporary audience tastes

135. Consider the following statements about Chandralekha:
I. She was a prominent Bharatanatyam dancer in her early career.
II. She later rejected the traditional Bharatanatyam margam.
III. Her famous work 'Yantra' explored human geometry.
IV. She strictly forbade the use of Yoga in her dances.
V. She worked primarily in Chennai.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

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154. Match the contemporary choreographic works in List I with their creators in List II and choose the correct option.
List I: (Works)
P. Ramayana (Puppet style)
Q. Train
R. Yantra
S. Antim Adhyay
List II: (Creators)
1. Shantibardhan
2. Sachin Shankar
3. Chandralekha
4. Narendra Sharma
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-4, Q-3, R-2, S-1

155. Which of the following is a correct pair regarding a dancer and their contemporary institution?
(A) Astad Deboo - Astad Deboo Dance Foundation
(B) Chandralekha - Kalakshetra
(C) Shantibardhan - Darpana Academy
(D) Uday Shankar - Kathak Kendra

156. The rigid standardization of classical dance syllabi by institutions caused which of the following?
(A) Spontaneous improvisation and oral variations became less prominent.
(B) Dance became impossible to learn
(C) Students stopped performing on stage
(D) Dancers were forced to learn multiple classical forms simultaneously

157. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): The Indian classical dance diaspora is vital for the global recognition of Indian arts.
Reason (R): Diaspora dancers act as cultural ambassadors, bridging Indian traditions with global contemporary practices.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

158. The term 'Contemporary Indian Dance' is best defined as:
(A) Traditional dances performed exclusively in the 21st-century era
(B) A genre using classical vocabularies to explore new modern themes
(C) The exact replication of the Western modern dance style in India
(D) Folk dances performed with modern electronic musical instruments

159. Which of the following is NOT typically a function of Zonal Cultural Centres in India?
(A) Preserving dying folk art forms
(B) Organizing regional cultural festivals
(C) Formulating the foreign policy of India
(D) Facilitating cultural exchanges between different states

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160. Consider the following statements about Astad Deboo:
I. He trained in Kathak and Kathakali.
II. He pioneered a distinct contemporary dance style in India.
III. He often performed with hearing-impaired artists.
IV. He was awarded the Sangeet Natak Akademi Award.
V. He completely rejected all Indian aesthetics in his work.
Which of the above statements are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

161. Which approach is most appropriate for a researcher documenting the evolution of Kathak pedagogy in the 20th century?
(A) Analyzing the shift from oral teaching to the Kathak Kendra syllabi
(B) Only studying the ancient temple sculptures and architectural forms
(C) Ignoring all post-independence institutional and academic developments
(D) Focusing solely on the popular and commercial Bollywood choreographies

162. Which of the following statements about the role of Sabhas in South India is incorrect?
(A) They are primary patrons of classical music

(D) The rejection of classical dance study by the middle-class society

196. Which of the following is NOT a recognized major Indian classical dance festival?
(A) Konark Festival
(B) Coachella
(C) Khajuraho Festival
(D) Mukteswar Festival

197. Which pair correctly identifies the artist and their prominent choreography?
(A) Mrinalini Sarabhai - Memory
(B) Chandralekha - Yantra
(C) Narendra Sharma - Ramayana (Puppets)
(D) Astad Deboo - Discovery of India

198. "Fusion" in the context of diasporic Indian dance is defined as:
(A) The blending of Indian classical dance with global dance styles
(B) The formal process of splitting a professional dance company
(C) Performing a single classical dance item twice in a row
(D) Banning the use of all Western instruments in a performance

199. Which of the following statements about Sangeet Natak Akademi awards is incorrect?
(A) They are announced annually.
(B) They include a cash prize and a Tamrapatra.
(C) They are exclusively given to dancers from North India.
(D) They honor both performing artists and scholars.

200. Which is the most appropriate reason why early pioneers of the "New Wave" like Uday Shankar faced criticism from traditional purists?
(A) They did not use traditional Indian music in their performances
(B) They abandoned strict grammar for a free choreographic vocabulary
(C) They performed exclusively in temples and religious ceremonies
(D) They banned all female dancers from participating in their works

201. Which dancer is recognized for taking the traditional solo Kathak format and adapting it brilliantly into complex, mathematically precise group choreographies?
(A) Kumudini Lakhia
(B) Sitara Devi
(C) Balasaraswati
(D) Rukmini Devi Arundale

202. Consider the following statements about the role of Doordarshan in the 1970s and 1980s:
I. It played a major role in bringing classical dance to the masses.
II. It regularly featured national programmes of music and dance.
III. It completely banned all modern or contemporary dance forms.
IV. It provided a new platform for artists beyond the traditional sabhas.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

203. Read the following statements and choose the correct option.
Statement I: Sonal Mansingh was honored with the Padma Vibhushan.
Statement II: Sonal Mansingh is primarily known as a Kathakali exponent.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

204. Match the artist in List I with the state they were primarily based in or established their main institution in List II and choose the correct option.
List I: (Artists)
P. Mrinalini Sarabhai
Q. Kumudini Lakhia
R. Chandralekha
S. Manjusri Chaki Sarkar
List II: (State/Region)
1. Tamil Nadu
2. Gujarat
3. Gujarat

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171. Which prominent institution is primarily associated with the training and promotion of Kathakali and Mohiniyattam?
(A) Kerala Kalamandalam
(B) Kalakshetra
(C) Kathak Kendra
(D) Kadamb

172. Identify the correct pair regarding a dancer and their primary medium or style.
(A) Shantibardhan - Puppet style creative dance
(B) Uday Shankar - Pure traditional Bharatanatyam
(C) Kelucharan Mohapatra - Western Ballet
(D) Birju Maharaj - Navanritya

173. The 'Guru-Shishya Parampara' is best defined as:
(A) A modern and centralized written academic examination system
(B) Lineage-based mentoring where knowledge passes to the disciple
(C) A specific type of silk material used in classical dance costumes
(D) The final and closing performance in a regional dance festival

174. Which of the following statements about Sonal Mansingh is incorrect?
(A) She is a renowned exponent of Odissi and Bharatanatyam.
(B) She has served as a Member of Parliament (Rajya Sabha).
(C) She strictly opposes the institutionalization of dance.
(D) She established the Centre for Indian Classical Dances (CICD).

175. Which is the most appropriate evaluation of Mrinalini Sarabhai's contribution to Indian dance?
(A) She was the first to introduce Western tap dance to India
(B) She blended classical training with social theme choreography
(C) She only performed internationally and ignored Indian audiences
(D) She focused solely on preserving the pure Kathakali dance form

176. Who was the founder of the 'Little Ballet Troupe' in Mumbai (later shifted to Gwalior/Bhopal)?
(A) Shantibardhan
(B) Uday Shankar
(C) Sachin Shankar
(D) Astad Deboo

177. Consider the following statements about Ram Gopal:
I. He was an internationally acclaimed dancer.
II. He wore elaborate, authentic-looking costumes inspired by temple sculptures.
III. He played a key role in introducing classical Indian dance to the West in the mid-20th century.
IV. He was a pure traditionalist who never collaborated with Western artists.
Which of the above statements are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

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178. Read the following statements and choose the correct option.
Statement I: The institutionalization of dance often prioritizes technical precision and uniformity over individual emotional expression (abhinaya).
Statement II: Institutional syllabi are primarily designed to evaluate measurable technical skills rather than subjective artistry.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

179. Match the dancers in List I with the Padma Awards they received in List II and choose the correct option.
List I: (Awardees)
P. Balasaraswati
Q. Uday Shankar
R. Birju Maharaj
S. Rukmini Devi Arundale
List II: (Awards/Year)
1. Padma Vibhushan (1971)

145. The shift from royal courts to ticketed proscenium stages caused which change in classical dance presentation?
(A) The total elimination of all live instrumental music on stage
(B) The need for advanced lighting, sound, and frontal choreography
(C) The use of natural sunlight for illumination during performance
(D) Performances became longer in duration to justify ticket prices

146. Which of the following is NOT an award given specifically for excellence in performing arts in India?
(A) Sangeet Natak Akademi Award
(B) Kalidas Samman
(C) Arjuna Award
(D) Ustad Bismillah Khan Yuva Puraskar

147. Which pair correctly identifies the artist and their primary focus area?
(A) Manjusri Chaki Sarkar - Contemporary expression through Navanritya
(B) Kelucharan Mohapatra - Pioneer of the contemporary modern ballet style
(C) Astad Deboo - Strictly performing the traditional Bharatanatyam margam
(D) Sachin Shankar - Recognized as a traditional and senior Kathakali guru

148. "Sponsorship" in the context of modern dance festivals is defined as:
(A) The traditional and personal guru-shishya mentorship relationship
(B) Financial or material support provided to help organize an event
(C) The enthusiastic applause received from the performance audience
(D) The live musical accompaniment provided for a stage performance

149. Which of the following statements about the Khajuraho Dance Festival is incorrect?
(A) It is held in Madhya Pradesh.
(B) It promotes Indian classical dance forms against the backdrop of ancient temples.
(C) It was initiated in the 21st century to promote Bollywood dance.
(D) It receives support from the state's cultural department.

150. What is the most appropriate evaluation of institutionalization's impact on regional dance variations (Banis/Gharanas)?
(A) It led to homogenization through the use of standardized syllabi
(B) It completely enhanced and exaggerated all existing differences
(C) It had absolutely no effect on the stylistic regional differences
(D) It caused all the regional styles to be officially banned in India

151. Which major Guru is associated with the refinement and institutionalization of Kuchipudi in Chennai?
(A) Vempati Chinna Satyam
(B) Kelucharan Mohapatra
(C) Birju Maharaj
(D) Ammannur Madhava Chakyar

152. Consider the following statements about the impact of the 'New Wave':
I. It encouraged the use of multi-disciplinary approaches.
II. It focused on socially relevant themes rather than purely religious ones.
III. It completely destroyed the existence of classical dance.
IV. It provided a platform for individual artistic expression outside traditional grammar.
Which of the above statements are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

153. Read the following statements and choose the correct option.
Statement I: The role of the ICCR is to promote Indian culture abroad.
Statement II: ICCR only sponsors Bollywood film screenings.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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(B) It documents performances through the SNA archives.
(C) It dictates the specific themes dancers must choreograph.
(D) It bestows civilian honors like the Padma awards to eminent artists.

188. Read the following case and choose the correct option:
A traditional Kuchipudi dancer wants to experiment with group choreography instead of the traditional solo format. She uses varying stage levels and intricate lighting. This transition primarily reflects:
(A) The influence of the 'New Wave' and choreography techniques
(B) The rapid regression of national classical dance standards
(C) A strict and mandatory return to the ancient Natya Shastra
(D) The documentation and preservation of regional oral traditions

189. Manjusri Chaki Sarkar's 'Navanritya' was heavily based on the aesthetics of:
(A) Rabindranath Tagore's dance-dramas and regional classical forms
(B) Popular and high-energy commercial Bollywood film item numbers
(C) The modern global movement of Western Hip-Hop dance traditions
(D) The pure and unedited traditional Kathakali performance style

190. Identify the correct statement regarding Kalakshetra's impact on Bharatanatyam pedagogy.
(A) It standardized the adavus and created a systematic training module
(B) It eliminated all theoretical studies and academic examinations
(C) It insisted on training only female dancers in the classical style
(D) It banned the use of live music during any institutional classes

191. An artist utilizes the concept of 'Navarasa' (nine emotions) to depict the modern struggles of mental health. This application represents:
(A) A direct and harmful violation of all basic classical principles
(B) Using classical frameworks to explore contemporary social issues
(C) The practice of rigid institutional pedantry in dance training
(D) The process of pure archiving and documenting historical styles

192. Which of the following is an incorrect pair?
(A) Astad Deboo - Contemporary Indian Dance
(B) Shantibardhan - Puppet Dance
(C) Chandralekha - Classical Kathak
(D) Uday Shankar - Creative Dance/Modern Ballet

193. Read the following statements and choose the correct option.
Statement I: The institutionalization of dance often separated the theoretical learning (Shastra) from the practical performance (Prayoga).
Statement II: In traditional Paramparas, Shastra and Prayoga were taught cohesively by a single Guru.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

194. A dancer needs to curate a festival celebrating the pioneers of modern Indian dance. Which of the following skills is crucial?
(A) The technical ability of performing classical Indian vocal music
(B) Knowledge of pioneers and the ability to program major festivals
(C) Designing and crafting traditional and ornate temple-style jewelry
(D) Effectively managing state-level and national political elections

195. The introduction of standardized grading in dance institutions led to:
(A) The loss of artistic nuances for measurable technical proficiency
(B) The immediate global dominance and popularity of Indian dance
(C) The complete and total abolition of all classical Indian dances

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and dance.
(B) They organize the annual Margazhi festival in Chennai.
(C) They are exclusively funded and operated by the Central Government.
(D) They provide a crucial platform for both young and established artists.

163. Arrange the following contemporary dancers or choreographers in the chronological order of their births:
I. Uday Shankar
II. Mrinalini Sarabhai
III. Chandralekha
IV. Astad Deboo
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, IV, II

164. The 'Sangeet Natak Akademi Fellowship' (Akademi Ratna) is:
(A) A prestigious and rare honor given to eminent masters of the arts
(B) The lowest rank of award given primarily to young child artists
(C) A specific financial grant given for purchasing stage dance costumes
(D) A long-term academic scholarship for studying dance forms abroad

165. Identify the correct statement regarding institutionalization's effect on dance repertoire.
(A) It allowed for preservation through notation and video archiving
(B) It completely and totally destroyed all traditional compositions
(C) It mandated that classical dancers only perform in group formats
(D) It banned the use of any live music during institutional classes

166. An artist combines classical Manipuri fluid movements with rigid contemporary robotic motions to depict the conflict between nature and technology. This is an application of:
(A) New wave / contemporary choreography
(B) Traditional Guru-Shishya parampara
(C) Rigid adherence to the Natya Shastra
(D) Pure folk dance preservation

167. Which of the following is an incorrect pair?
(A) Balasaraswati - Abhinaya
(B) Kumudini Lakhia - Kathak group choreography
(C) Maya Rao - Odissi revival
(D) Narendra Sharma - Bhoomika Creative Dance Centre

168. Read the following statements and choose the correct option.
Statement I: The diaspora audiences often expect elaborate, highly polished productions akin to Western theatre standards.
Statement II: This expectation has driven Indian classical dancers to improve lighting, stage design, and overall production values.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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169. A cultural administrator wants to organize a festival highlighting the architectural heritage of India alongside classical dance. Which location is least suitable based on current major festival precedents?
(A) The Konark Sun Temple in the state of Odisha
(B) A newly built modern corporate office cafeteria
(C) The Khajuraho Temples in the state of Madhya Pradesh
(D) The Modhera Sun Temple in the state of Gujarat

170. The excessive reliance on government grants by dance institutions often caused which of the following?
(A) Bureaucratic hurdles and compromises to align with state agendas
(B) Unprecedented and absolute artistic freedom for all performers
(C) The immediate and massive global popularity of the institution
(D) The complete and total elimination of all private cultural sabhas

4. West Bengal
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

205. Which of the following is a correct pair?
(A) Uday Shankar - Natya Institute of Kathak and Choreography
(B) Sachin Shankar - Ballet Unit
(C) Maya Rao - Bhoomika Creative Dance Centre
(D) Narendra Sharma - Darpana Academy

206. The reliance on heavy corporate sponsorships for major dance festivals has caused which of the following?
(A) Festivals often cater to popular tastes and market 'star' performers
(B) Festivals strictly feature only the debutant classical performers
(C) Festivals have become entirely free of cost for all the organizers
(D) All corporate logos and advertisements are banned from the venue

207. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): The Guru-Shishya parampara has undergone significant modifications in independent India.
Reason (R): The demands of modern education, institutional timings, and economic necessities have made the traditional live-in (Gurukul) system largely impractical.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

208. The term 'Abhinaya' in the context of Indian classical dance refers to:
(A) The practice of pure rhythmic footwork patterns on the stage
(B) Expressional aspects of dance used to convey emotion and narrative
(C) The musical scale used for the background of the performance
(D) The technical stage lighting used during a live dance performance

209. Which of the following is NOT a recognized classical dance form by the Sangeet Natak Akademi?
(A) Bharatanatyam
(B) Bollywood Dance
(C) Kathakali
(D) Sattriya

210. Consider the following statements about Sachin Shankar:
I. He was an integral part of the Uday Shankar India Culture Centre.
II. He established the 'Ballet Unit' in Mumbai.
III. His choreographies include 'Shiva Parvati' and 'Train'.
IV. He was a strict classical purist.
V. His work often depicted the lives of everyday people.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

211. Which approach is most appropriate for a diasporic dancer wanting to connect traditional Indian dance with a local Western audience?
(A) Performing a four-hour traditional margam with no oral explanation
(B) Using spoken word and lighting to contextualize the classical form
(C) Refusing to perform for any non-Indian audiences in local venues
(D) Wearing Western clothes while performing traditional classical items

212. Which of the following statements about the Natya Institute of Kathak and Choreography is incorrect?
(A) It was founded by Maya Rao.
(B) It offers structured courses in choreography.
(C) It only teaches Western Ballet.
(D) It aims to systematize the teaching of dance composition in India.

213. Arrange the following landmark events in the institutionalization of Indian arts in chronological order:
I. Establishment of Kalakshetra

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230. Which of the following is a correct pair regarding a choreographer and their primary focus?
(A) Uday Shankar - The practice of the traditional classical margam
(B) Chandralekha - Demystification and focus on the body's energy
(C) Kelucharan Mohapatra - Western modern and contemporary dance
(D) Shantibardhan - The teaching and performance of classical Kathak

231. The integration of technology, such as dynamic digital backdrops, in modern classical dance productions caused which of the following?
(A) Enhanced visual storytelling that may overshadow subtle abhinaya
(B) The complete replacement of human dancers with digital holograms
(C) An official ban on technology use by the Sangeet Natak Akademi
(D) A mandatory return to the purely traditional temple stage settings

232. Read the following assertion (A) and reason (R) and choose the correct option.
Assertion (A): The establishment of the Sangeet Natak Akademi was a crucial step in the institutionalization of Indian arts.
Reason (R): It provided state recognition, funding, and a centralized platform for the promotion and preservation of diverse performing arts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

233. The concept of 'Navanritya' formulated by Manjusri Chaki Sarkar is best defined as:
(A) A contemporary methodology based on idioms and social consciousness
(B) A strict and narrative classical dance originating from Assam
(C) The specialized process of tuning a traditional musical instrument
(D) A traditional male-only folk dance performed in rural village areas

234. Which of the following is NOT typically a source of patronage for classical dance in contemporary India?
(A) Central and State Governments
(B) Corporate CSR initiatives
(C) The Indian Army
(D) Sabhas and private cultural organizations

235. Consider the following statements about Uday Shankar:
I. He is considered the father of modern dance in India.
II. He trained heavily under Anna Pavlova.
III. His film 'Kalpana' showcased his unique dance style.
IV. He used Indian classical elements but was not bound by their rigid grammar.
V. He strictly performed only in India.
Which of the above statements are correct?
(A) I, II, III and V
(B) I, III and IV
(C) II, III, IV and V
(D) I, II, IV and V

236. Which approach is most appropriate for a modern dance institution aiming to preserve the essence of the Guru-Shishya parampara?
(A) Implementing a strictly digital and pre-recorded training curriculum
(B) Combining structured syllabi with personal mentoring and workshops
(C) Eliminating all existing academic exams and standardized syllabi
(D) Banning students from any direct interaction with the senior Guru

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237. Which of the following statements about classical dance awards is incorrect?
(A) The Padma Awards are given by the President of India.
(B) Awards are strictly given based on hereditary lineage rather than merit.
(C) The Sangeet Natak Akademi Puraskar is the highest national recognition specifically for practicing performing artists.
(D) State governments have their own awards, like the Kalidas Samman by Madhya Pradesh.

238. Read the following case and choose the correct option:

222. Identify the correct pair regarding a festival and its associated state.
(A) Chidambaram Natyanjali - Tamil Nadu
(B) Konark Dance Festival - Gujarat
(C) Modhera Dance Festival - Odisha
(D) Khajuraho Dance Festival - Maharashtra

223. The term 'Arangetram' primarily denotes:
(A) The final and permanent exit of a dancer from the public stage
(B) The debut on-stage performance after years of rigorous training
(C) A specific type of ankle bell used in classical dance performance
(D) The written script used for a traditional regional dance drama

224. Which of the following statements about the impact of the diaspora on Indian classical dance is incorrect?
(A) It has increased international awareness of the classical dance forms.
(B) It has led to an increase in funding from global arts councils abroad.
(C) It resulted in the complete eradication of classical dance in India.
(D) It has encouraged cross-cultural and international artistic collaborations.

225. Which is the most appropriate description of Astad Deboo's choreographic style?
(A) A contemporary vocabulary synthesizing Indian and Western techniques
(B) A strict adherence to the traditional Lucknow gharana of Kathak dance
(C) A thematic focus solely on the traditional folk dances of Gujarat state
(D) A revival of ancient temple rituals without any artistic modification

226. Who was the legendary Guru largely responsible for institutionalizing the training of Mohiniyattam at Kerala Kalamandalam?
(A) Vallathol Narayana Menon and Kalamandalam Kalyanikutty Amma
(B) Kelucharan Mohapatra, the legendary guru of the Odissi dance form
(C) Vempati Chinna Satyam, the pioneer of the modern Kuchipudi style
(D) Birju Maharaj, the famous exponent of the Lucknow Kathak gharana

227. Consider the following statements about institutionalization:
I. It helped in the democratization of dance.
II. It provided a structured curriculum and examinations.
III. It created a reliable source of income for dance teachers as salaried employees.
IV. It perfectly retained the intimate spiritual bond of the ancient Gurukul system.
Which of the above statements are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

228. Read the following statements and choose the correct option.
Statement I: Contemporary Indian dance is often characterized by thematic abstraction and minimalism.
Statement II: Contemporary Indian dancers entirely reject all physical movements derived from classical Indian styles.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

229. Match the awardee in List I with their associated dance form in List II and choose the correct option.
List I: (Awardees)
P. Kalamandalam Gopi
Q. Birju Maharaj
R. Sanjukta Panigrahi
S. Yamini Krishnamurthy
List II: (Dance Forms)
1. Kathak
2. Kathakali
3. Kuchipudi/Bharatanatyam
4. Odissi
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-2, Q-3, R-1, S-4

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modern expressions.

258. What impact did the new wave on the classical repertoire?
(A) It provided a dynamic alternative to conventional pedagogy.
(B) It systematically replaced the classical repertoire with various localized and regional folk traditions.
(C) It codified the classical repertoire into an unchangeable, rigid, and strictly institutional format.
(D) It ensured that the classical repertoire was only performed by traditional major Gurus and performers.

259. By integrating diverse elements, what did Uday Shanker and Ram Gopal accomplish for future artists?
(A) They created an insurmountable and difficult barrier for all future contemporary choreography.
(B) They restricted the spatial and physical dynamics available for most modern stage performers.
(C) They laid groundwork for later major contemporary artists.
(D) They compelled future artists to strictly memorize and recite classical texts and scriptures.

260. The passage describes the pioneering works of Uday Shanker and Ram Gopal as a seminal case study for understanding what phenomenon?
(A) The transition from rigid traditionalism to a contemporary form.
(B) The strict preservation of traditional and orthodox pedagogy by centralized government bodies.
(C) The exclusive focus on diasporic and international performances over domestic classical arts.
(D) The immediate and sudden decline of the performing arts landscape throughout Independent India.

Direction : Please read the following source carefully.

Building upon the foundational development established by early pioneers, the new wave in Indian dance was significantly propelled by later major contemporary artists, notably Shantibardhan, Narendra Sharma, and Sachin Shanker. These artists expanded upon the earlier developmental works, creating innovative choreographic languages that further distanced themselves from strictly traditional repertoires. Shantibardhan, Narendra Sharma, and Sachin Shanker focused their works on thematic explorations that required novel pedagogical approaches and a reinvention of the dance form itself. Their contributions reflect a critical phase in Independent India where the new wave matured into a distinct contemporary movement. Instead of relying solely on the institutionalization of classical forms, these artists created alternative spaces and works that challenged existing structural norms. The choreographies of Shantibardhan, Narendra Sharma, and Sachin Shanker are pivotal when examining the trajectory of contemporary Indian dance, as they demonstrate how later artists navigated the complex transition from classical rigidity to modern thematic expression. Their collective works underscore the continuous evolution of the new wave, illustrating a deliberate departure from orthodox pedagogy while establishing a robust contemporary aesthetic within the performing arts landscape.

Based on the above source, attempt the following five questions.

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261. What characterized the innovative choreographic languages created by Shantibardhan, Narendra Sharma, and Sachin Shanker?
(A) A strict adherence to the pedagogical approaches of traditional institutions.
(B) An exclusive reliance on the original works of early classical pioneers.
(C) A total rejection of thematic explorations in favor of abstract movements.
(D) A deliberate distancing from strictly traditional repertoires.

262. How did the featured artists respond to the institutionalization of classical forms?
(A) They actively campaigned to mandate and enforce institutionalization across all Indian classical arts.
(B) They created alternative spaces and works that challenged existing structural norms.
(C) They integrated their thematic and cultural

A prominent Kathak dancer establishes an institution. To accommodate 100 students, the dancer creates a year-wise syllabus, conducts group classes, and hires junior instructors. This scenario primarily illustrates:

(A) The preservation of the traditional and personal Gurukul system
(B) The institutionalization and democratization of dance pedagogy
(C) The significant and rapid decline of Kathak as an Indian art form
(D) The official rejection of the modern New Wave movement in dance

239. Narendra Sharma's famous choreography 'Antim Adhyay' (The Last Chapter) deals primarily with:

(A) The romantic love between Radha and Krishna
(B) The theme of death and the psychological journey associated with it
(C) A traditional Kathak tillana
(D) The history of the Sangeet Natak Akademi

240. Identify the correct statement regarding SPIC MACAY's impact.

(A) It solely promotes the contemporary Western dance and music styles
(B) It increased youth exposure to arts through school demonstrations
(C) It functions as a government censorship board for stage performances
(D) It only organizes high-priced concerts for the elite urban audiences

241. A choreographer uses the rhythmic cycles (Talas) of classical music but asks dancers to perform everyday pedestrian movements to explore urban life. This is an application of:

(A) The practice of a pure traditional and narrative classical margam
(B) Contemporary thematic exploration using traditional structural elements
(C) Adherence to a strict and standardized institutional dance pedagogy
(D) A movement towards the practice of revivalist traditionalism in arts

242. Which of the following is an incorrect pair?

(A) Kumudini Lakhia - Kadamb
(B) Mrinalini Sarabhai - Darpana
(C) Rukmini Devi Arundale - Bhoomika
(D) Vallathol Narayana Menon - Kalamandalam

243. Read the following statements and choose the correct option.

Statement I: Modern proscenium stages require dancers to exaggerate their abhinaya (expressions) compared to intimate temple settings.

Statement II: The distance between the performer and the audience in a proscenium theatre makes subtle facial expressions harder to see.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

244. A cultural committee is deciding on a grant for preserving endangered traditional repertoires. Which applicant competency is most relevant?

(A) The ability to fuse modern hip-hop with Indian classical dance
(B) Knowledge of lineage compositions and archival methodology
(C) Technical proficiency in the use of modern stage lighting software
(D) Maintaining a large and influential social media following online

245. The rise of globalization and international touring caused classical dancers to:

(A) Shorten durations and enhance values for diverse global audiences
(B) Perform exclusively in the ancient and traditional Sanskrit language
(C) Abandon all forms of traditional stage costumes and attire entirely
(D) Stop the process of learning from senior and traditional dance Gurus

246. Which of the following is NOT a recognized contribution of Chandralekha?

(A) Integrating Kalaripayattu into her dance vocabulary
(B) Focusing on the spine and internal energy of the dancer

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II. Establishment of Sangeet Natak Akademi
III. Recognition of Sattriya as a classical dance by SNA
IV. Passing of the Devadasi Dedication Abolition Act (Madras)
(A) I, IV, II, III
(B) IV, I, II, III
(C) I, II, IV, III
(D) II, I, IV, III

214. Who is considered a prominent figure in bridging Indian classical dance and contemporary modern dance, often performing with minimal costumes and focusing on the geometry of the body?
(A) Birju Maharaj
(B) Chandralekha
(C) Kelucharan Mohapatra
(D) Guru Bipin Singh

215. Identify the correct statement regarding patronage from Zonal Cultural Centres (ZCCs).
(A) ZCCs only fund artists who are currently living in New Delhi city
(B) ZCCs aim to promote and disseminate the arts of their own regions
(C) ZCCs are private corporate bodies that function for immense profit
(D) ZCCs strictly fund modern Western arts and experimental traditions

216. A choreographer adapts the traditional storytelling of Kathak (Katha) to narrate a modern immigrant's journey. This is an example of:
(A) Applying a traditional dance form to a modern contemporary narrative
(B) The complete and total abandonment of Kathak by the performing artist
(C) The process of historical archival preservation of regional styles
(D) Rigid institutional conformity and adherence to a mandated syllabus

217. Which of the following is an incorrect pair?
(A) Shantibardhan - Choreographing Ramayana in a unique puppet style
(B) Uday Shankar - Directing and acting in the classic dance film Kalpana
(C) Astad Deboo - Recognized pioneer of pure traditional Odissi dance
(D) Kumudini Lakhia - Creating the innovative Kathak work named Dhabkar

218. Read the following statements and choose the correct option.
Statement I: The shift from temples or courts to proscenium stages required dancers to reorient their performances strictly to a frontal audience.
Statement II: This shift eliminated the intimate, multi-directional interaction historically present in temple courtyards.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

219. A traditional artist is losing local patronage due to changing rural demographics. To survive, they must apply for a national grant. Which competency is least helpful?
(A) Knowing how to draft a grant proposal
(B) Understanding the guidelines of the Sangeet Natak Akademi
(C) Memorizing the entire Natya Shastra in Sanskrit
(D) Providing documented evidence of past performances

220. The need for democratic representation in the arts post-independence caused the government to:
(A) Establish national academies and awards to recognize artistic merit
(B) Ban all classical arts historically associated with royal patronage
(C) Restrict all classical arts entirely to the surviving royal families
(D) Stop funding all regional and national art forms and institutions

221. Which institution is deeply associated with the preservation and promotion of Odissi dance?
(A) Srjan
(B) Kalamandalam
(C) Darpana Academy
(D) Kalakshetra

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(B) It expanded lengthy and complex traditional pieces into multi-day performances.
(C) It reverted all performances back to their original, undocumented ancient forms.
(D) It completely replaced classical movements with spontaneous contemporary interpretations.

253. According to the passage, what impact did standardizing movements have on the dance form?
(A) It enhanced the spontaneous interpretation previously relied upon by performers.
(B) It allowed performers to entirely ignore the pedagogical frameworks of institutions.
(C) It restricted the spontaneous interpretation historically utilized by major Gurus.
(D) It decreased the overall accessibility of the classical dance form to the public.

254. What must major Gurus balance when adapting their works within an institutionalized framework?
(A) The introduction of foreign dance techniques and local folk traditions.
(B) The elimination of standardized curriculum to favor personalized instruction.
(C) The expansion of the demographic reach by abandoning traditional forms entirely.
(D) The preservation of core aesthetics against the demands of formal pedagogy.

255. The shift towards important institutions in Independent India is characterized by moving away from which type of system?
(A) A highly formalized, state-sponsored bureaucratic framework.
(B) A globally standardized curriculum used in the diaspora.
(C) An unstructured, personalized system of imparting knowledge.
(D) A strictly contemporary approach to movement and pedagogy.

Direction : Please read the following source carefully.

The landscape of performing arts in Independent India witnessed a profound transformation characterized as the new wave in Indian dance. This movement's foundational development was driven largely through the pioneering works of Uday Shanker and Ram Gopal. Rather than strictly adhering to the orthodox classical structures preserved by traditional major Gurus, these artists initiated a paradigm shift that expanded the conceptual boundaries of the form. Uday Shanker and Ram Gopal utilized their profound understanding of traditional aesthetics to construct an entirely new wave that resonated with contemporary sensibilities. Their works functioned as a vital bridge between classical roots and emerging modern expressions, ultimately redefining the performative space. By integrating diverse elements and experimenting with spatial dynamics, they laid the essential groundwork for later major contemporary artists. The development of this new wave did not erase the classical repertoire but rather provided a dynamic alternative that challenged conventional pedagogy and presentation. The pioneering works of Uday Shanker and Ram Gopal thus serve as the seminal case study for understanding how Indian dance evolved from rigid traditionalism into a dynamic, contemporary art form in the era of Independent India.

Based on the above source, attempt the following five questions.

256. How did Uday Shanker and Ram Gopal's works relate to orthodox classical structures?
(A) They strictly adhered to traditional rules without any conceptual deviation or change.
(B) They initiated a paradigm shift that expanded their conceptual boundaries.
(C) They entirely discarded traditional forms to invent unrelated and abstract art forms.
(D) They mandated that all institutions return to ancient, undocumented orthodox methods.

257. According to the passage, what role did the works of Uday Shanker and Ram Gopal play in the evolution of Indian dance?
(A) They served to enforce rigid traditionalism and strict methods across all performing arts institutions.
(B) They effectively erased the existing classical repertoire from all public and private performances.
(C) They prevented later major contemporary artists from experimenting with spatial and stage dynamics.
(D) They bridged classical roots with emerging

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(C) Establishing the Kathak Kendra in New Delhi
(D) Deconstructing the traditional Bharatanatyam margam

247. Which pair correctly identifies the artist and their central stylistic innovation?
(A) Astad Deboo - Integrating deaf artists into classical aesthetics
(B) Uday Shankar - The official banning of all live musical accompaniment
(C) Shantibardhan - The state-sponsored revival of the pure Odissi form
(D) Maya Rao - Developing the Western Ballet style of dance within India

248. "Choreography" in the context of the New Wave in Indian dance implies:
(A) Just remembering and repeating traditional performance steps
(B) Designing new dance movements and patterns, narrative or abstract
(C) The overall musical composition of a professional performance
(D) The technical process of tuning the tabla or other instruments

249. Which of the following statements about the role of Sabhas in Chennai during the Margazhi festival is incorrect?
(A) They provide massive platforms for both upcoming and senior artists.
(B) They are heavily supported by corporate sponsorships and ticket sales.
(C) They exclusively promote Hindustani music and North Indian dances.
(D) They play a pivotal role in the cultural economy of the city.

250. Which is the most appropriate summary of the trajectory of Indian classical dance in independent India?
(A) It institutionalized, adapted to stages, and birthed new movements
(B) It remained stagnant and unchanged from its 18th-century forms
(C) It was entirely replaced by the commercial Bollywood dance style
(D) It shifted to the diaspora with no practice remaining within India

Direction : Please read the following source carefully.

In Independent India, the institutionalization of Indian classical dance has profoundly affected the traditional landscape of the performing arts. Initially, knowledge was imparted through an unstructured, personalized system. However, the shift towards important institutions necessitated a formal restructuring of dance education. This process of institutionalization brought about significant effects on the form, pedagogy, and repertoire of classical dance. Pedagogy transformed from a strictly individual guru-disciple interaction into a standardized curriculum suitable for classroom environments within these important institutions. Consequently, the repertoire was adapted to meet the structured timeframes and assessment criteria of formal institutional education. While this broadened the accessibility of dance to a wider demographic, it concurrently altered the traditional form by standardizing movements and expressions that were previously subject to the spontaneous interpretation of major Gurus and performers. The overarching effect on the repertoire meant that certain lengthy, complex traditional pieces were often condensed. Understanding this institutionalization is crucial for analyzing how major Gurus and performers adapted their works in Independent India, balancing the preservation of core aesthetics with the demands of an institutionalized pedagogical framework.

Based on the above source, attempt the following five questions.

251. What was the primary consequence of institutionalizing Indian classical dance on its pedagogical structure?
(A) It reinforced the unstructured nature of traditional guru-disciple interactions.
(B) It transitioned education into a standardized curriculum for classroom settings.
(C) It entirely eliminated the role of major Gurus in the education process.
(D) It restricted the accessibility of classical dance to a smaller demographic.

252. How did institutionalization primarily affect the traditional repertoire of classical dance?
(A) It adapted and often condensed pieces to fit structured timeframes and assessments.

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explorations completely into traditional institutions.

(D) They abandoned choreographic innovation to teach only orthodox and strictly classical dance forms.

263. The works of Shantibardhan, Narendra Sharma, and Sachin Shanker reflect which phase in Independent India?

(A) The absolute and total decline of the entire performing arts landscape in Independent India.

(B) The period where classical and rigid institutional rules overtook all modern creative expression.

(C) The phase where the new wave matured into a distinct movement.

(D) The era strictly dominated by unstructured, personalized, and private guru-disciple interactions.

264. What did the thematic explorations of these later contemporary artists require?

(A) The complete abandonment of the performing arts landscape entirely.

(B) Strict enforcement of conventional pedagogy without thematic variation.

(C) Reliance on the traditional repertoire without challenging structural norms.

(D) Novel pedagogical approaches and a reinvention of the dance form.

265. The collective works of these artists illustrate a deliberate departure from what?

(A) Orthodox pedagogy.

(B) Contemporary aesthetics.

(C) Alternative performance spaces.

(D) Thematic exploration.

Direction : Please read the following source carefully.

As the new wave in Indian dance continued its development in Independent India, later major contemporary artists such as Mrinalini Sarabhai, Maya Rao, and Kumudini Lakhia played transformative roles in redefining the classical paradigm. Their works significantly influenced both the form and the traditional repertoire by introducing contemporary sensibilities into established structures. Mrinalini Sarabhai, Maya Rao, and Kumudini Lakhia did not abandon classical roots; rather, they critically engaged with them, altering spatial arrangements, costuming, and thematic focus to reflect modern narratives. This careful integration required a shift in pedagogy, as performers needed to cultivate a new physical vocabulary to execute these contemporary works. The efforts of Mrinalini Sarabhai, Maya Rao, and Kumudini Lakhia demonstrate how the new wave permeated even the most classical of traditions, challenging the rigid institutionalization that sought to standardize the art form. By prioritizing innovative choreography over strictly traditional presentations, their works provided a blueprint for how Indian dance could remain relevant in a rapidly modernizing society. Their contributions stand as essential pillars in the broader development of the contemporary performing arts landscape.

Based on the above source, attempt the following five questions.

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266. How did Mrinalini Sarabhai, Maya Rao, and Kumudini Lakhia interact with classical roots?

(A) They abandoned them completely to invent an unprecedented, entirely new, and abstract art form.

(B) They engaged with them by altering spatial arrangements.

(C) They preserved them exactly as mandated and required by traditional and formal institutionalization.

(D) They rejected contemporary narratives to focus solely on ancient myths and classical folklore stories.

267. What was required from performers to execute the contemporary works of these artists?

(A) A commitment to ignoring all spatial arrangements on stage.

(B) The cultivation of a new physical vocabulary.

(C) Strict reliance on unchanged traditional costuming.

(D) An absolute rejection of modern pedagogical methods.

268. What did the efforts of Mrinalini Sarabhai, Maya Rao, and Kumudini Lakhia challenge?

(A) The rigid institutionalization that standardized the form.

(B) The integration of modern, diverse, and unconventional narratives into classical

dance forms.
(C) The overall relevance and importance of Indian dance in a complex and rapidly modernizing society.
(D) The prioritization of innovative choreography and new creative works over strict ancient tradition.

269. By introducing contemporary sensibilities, what dual impact did these artists have?
(A) They eliminated both pedagogical structures and the role of Gurus.
(B) They standardized both movements and assessment criteria uniformly.
(C) They influenced both the form and the traditional repertoire.
(D) They separated classical traditions entirely from modern society.

270. According to the passage, what priority provided a blueprint for keeping Indian dance relevant?
(A) Prioritizing strictly traditional and orthodox presentations over any new contemporary choreographies.
(B) Prioritizing standard, bureaucratic institutional assessments over free and creative artistic expression.
(C) Prioritizing the preservation of rigid, unchangeable spatial arrangements above all other concerns.
(D) Prioritizing innovative choreography over tradition.

Direction : Please read the following source carefully.

The continuous evolution of the new wave in Indian dance reached unprecedented levels of abstraction and modernity through the seminal works of later major contemporary artists like Manjusri Chaki Sarkar, Chandralekha, and Astad Deboo. These artists radically deconstructed traditional classical forms, pushing the boundaries of repertoire and pedagogy far beyond conventional limits. Manjusri Chaki Sarkar, Chandralekha, and Astad Deboo introduced starkly innovative physical vocabularies, often stripping away traditional ornamentation to focus on the raw kinetic energy of the body. Their works represent a critical juncture in Independent India, where the new wave interrogated the very essence of classical dance. The choreographic interventions by Manjusri Chaki Sarkar, Chandralekha, and Astad Deboo fiercely resisted the rigid institutionalization of dance, proposing instead a highly individualized and contemporary approach to movement. By doing so, they created works that provoked intellectual discourse and expanded the global understanding of Indian dance. The profound impact of these artists highlights a deliberate fracture from orthodox aesthetics, solidifying the new wave as a formidable and independent contemporary art form that continuously challenges the parameters set by traditional major Gurus and institutions.

Based on the above source, attempt the following five questions.

271. How did Manjusri Chaki Sarkar, Chandralekha, and Astad Deboo approach traditional classical forms?
(A) They faithfully reproduced them without ever altering or changing any of the conventional limits.
(B) They integrated them seamlessly into strictly standardized, formal, and institutional curricula.
(C) They deconstructed them to push boundaries of repertoire.
(D) They focused solely on adding heavy, complex, and traditional ornamentation to existing repertoires.

272. What was a defining characteristic of the innovative physical vocabularies introduced by these artists?
(A) The strict enhancement of traditional and complex ornamentation in every stage performance.
(B) Stripping away ornamentation to focus on kinetic energy.
(C) The absolute reliance on orthodox, ancient aesthetics prescribed by major Gurus and performers.
(D) The rejection of highly individualized, personal, and contemporary approaches to physical movement.

273. The choreographic interventions by these artists served to fiercely resist what phenomenon?
(A) The global understanding of Indian classical dance forms.
(B) The raw kinetic energy inherently present

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in traditional bodies.
(C) The intellectual discourse surrounding contemporary arts in Independent India.
(D) The rigid institutionalization of dance that standardized the art form.

274. What alternative did Manjusri Chaki Sarkar, Chandralekha, and Astad Deboo propose through their works?
(A) A highly individualized and contemporary approach to movement.
(B) A return to the unstructured, personalized guru-disciple system of the past.
(C) A strictly standardized pedagogy suitable for global bureaucratic frameworks.
(D) A uniform repertoire that completely avoided any intellectual discourse.

275. The profound impact of these artists highlights a deliberate fracture from what?
(A) Unprecedented abstraction.
(B) Raw kinetic energy.
(C) Orthodox aesthetics.
(D) Intellectual discourse.

Direction : Please read the following source carefully.

The phenomenon of Indian classical dances in diaspora presents a complex dynamic within the broader context of the art form's evolution. As major Gurus and performers traveled and settled outside Independent India, the relocation necessitated significant adaptations in pedagogy, repertoire, and form. Practicing Indian classical dances in diaspora often requires practitioners to navigate a dual identity, balancing the preservation of orthodox traditions with the cultural integration demanded by their host environments. This transnational shift profoundly impacts the institutionalization of dance, as diasporic institutions must frequently adjust their teaching methodologies to cater to students lacking direct exposure to the art form's cultural origins. Consequently, the repertoire is often modified to resonate with diverse, multicultural audiences, sometimes leading to a new wave of localized contemporary interpretations. The study of Indian classical dances in diaspora reveals how geographical displacement influences the survival and mutation of traditional arts. It highlights the resilience of performers and major Gurus who work tirelessly to maintain the integrity of the dance form while inevitably subjecting it to cross-cultural pedagogical and stylistic transformations in an increasingly interconnected global landscape.

Based on the above source, attempt the following five questions.

276. Practicing Indian classical dances in diaspora often requires practitioners to navigate which of the following?
(A) A dual identity balancing traditions and host cultures.
(B) A singular and exclusive focus on discarding all traditional and regional cultural integrations entirely.
(C) A complete and total reliance on the unstructured pedagogy of ancient and historical Indian institutions.
(D) A strict and unwavering adherence to standardized repertoires unmodified for multicultural audiences.

277. Why must diasporic institutions frequently adjust their teaching methodologies?
(A) Because local governments legally prohibit traditional pedagogy in foreign countries.
(B) Because major Gurus refuse to teach traditional forms outside of Independent India.
(C) To ensure that classical repertoires are never influenced by multicultural audiences.
(D) To cater to students lacking direct exposure to the art form's cultural origins.

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278. How is the repertoire often affected by geographic displacement in the diaspora?
(A) It remains rigidly unchanged to strictly preserve cultural origins.
(B) It is modified to resonate with diverse audiences, leading to localized interpretations.
(C) It is entirely replaced by the local contemporary dances of the host country.
(D) It is restricted solely to the earliest documented classical movements without variation.

279. According to the passage, the study of Indian classical dances in diaspora reveals what about traditional arts?

from purely mythological narratives, Navanritya created a relevant language for modern Indian artistic expression and social commentary.

9. (C) Complete loss of classical purity in the home country
The dispersal of Indian classical dance across the globe has facilitated cross-cultural collaborations and increased international awareness of Indian aesthetics. While it leads to the establishment of schools abroad, it does not result in the loss of classical purity within India. Instead, the domestic tradition continues to thrive alongside the innovative and hybrid forms developed by the diaspora.

10. (A) I, II, IV and V
Ram Gopal was a vital figure in bringing Indian classical dance to international prominence. He collaborated with Western ballet dancers and blended various classical forms to create visually stunning stage presentations. His dedication to authenticity was reflected in his use of elaborate costumes inspired by temple sculptures, which helped create a sophisticated and respected image for Indian arts.

11. (D) Utilizing classical vocabulary to reinterpret myths for modern narratives
Contemporary dancers often seek to bridge the gap between ancient traditions and modern life. By utilizing the established vocabulary of classical dance, such as mudras and postures, they can reinterpret traditional myths to address current social issues. This approach allows the artist to maintain a classical framework while ensuring the performance remains relevant and engaging for a modern audience.

12. (B) They are exclusively awarded to dancers under the age of 30.
The national awards for performing arts are designed to recognize excellence and lifelong contributions to the field. These honors are conferred by the President and acknowledge achievements in both performance and pedagogy across various classical forms. Unlike youth-specific prizes, these major awards are typically granted to established artists who have demonstrated significant impact over a sustained period of time.

13. (A) II, III, IV, I
The evolution of modern Indian dance can be traced through the careers of influential choreographers. Uday Shankar pioneered the movement early in the twentieth century, followed by Shantibardhan's innovations in the mid-century. Chandralekha began her major deconstructive work later, while Astad Deboo represents the subsequent wave of contemporary dance that further integrated Indian aesthetics with international modern techniques.

14. (D) Promoting classical music and traditional Indian culture among youth
SPIC MACAY is a prominent non-profit organization dedicated to enriching the education of young people. By organizing concerts and workshops in schools and colleges, it fosters an appreciation for India's rich cultural heritage. This movement focuses on providing students with direct exposure to classical music, dance, and folk arts, thereby ensuring the continued relevance of traditional culture in contemporary society.

15. (A) She integrated martial arts like Kalaripayattu into Bharatanatyam.
Chandralekha was known for her revolutionary approach to dance, which deconstructed the traditional Bharatanatyam framework. She moved away from romantic themes to focus on the physical energy and geometry of the body. By integrating elements of martial arts like Kalaripayattu and Yoga, she created a powerful contemporary style that challenged conventional notions of beauty and gender in Indian classical dance.

16. (B) Contemporary dance choreography
Contemporary choreography often involves the creative blending of traditional movement vocabularies with modern themes and techniques. When an artist uses Chhau movements to address environmental issues like climate change, they are applying classical tools to a modern context. This process allows the dancer to maintain a link to cultural heritage while producing work that is socially relevant.

17. (B) Natyanjali Festival - Punjab
Major classical dance festivals are often held at historical temple sites to celebrate the link

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(A) It standardizes the form, prioritizing uniformity over spontaneous creativity.
(B) It shatters institutional parameters, allowing unstructured contemporary works to dominate.
(C) It discourages the recognition of major Gurus and performers as prestigious awardees.
(D) It eliminates the necessity for funding and establishing important institutions.

285. Understanding the dynamic between dance and state patronage illustrates how governmental intervention has acted in which dual manner?
(A) By completely destroying classical traditions while simultaneously promoting an unstructured pedagogy.
(B) By strictly restricting financial support while still demanding high levels of public visibility.
(C) By safeguarding traditions while imposing parameters.
(D) By prioritizing private corporate sponsorships while eliminating all public and important festivals.

Direction : Please read the following source carefully.

Alongside state intervention in Independent India, the role of private bodies in providing patronage to dance has been equally significant in shaping the contemporary cultural landscape. Unlike the often standardized approach of government institutions, private bodies frequently offer a different model of patronage to dance that encourages the new wave and the works of later major contemporary artists. Private patronage to dance, including corporate sponsorships and independent cultural foundations, has provided crucial platforms for experimental pedagogy and innovative repertoires. By funding independent important institutions and curating unique dance festivals, the role of private bodies has enabled major Gurus and performers to bypass rigid bureaucratic frameworks. This alternative stream of patronage allows artists greater freedom to explore non-traditional forms and contemporary themes, directly supporting the development initiated by pioneers like Uday Shanker and Ram Gopal. Furthermore, private bodies are instrumental in facilitating current happenings in dance, fostering environments where avant-garde works can thrive. The contribution of private patronage to dance highlights a vital counterbalance to governmental institutionalization, ensuring that the art form remains dynamic, diverse, and continuously evolving in Independent India.

Based on the above source, attempt the following five questions.

NODIA

286. In contrast to government institutions, the model of patronage offered by private bodies frequently encourages what?
(A) The strict adherence to rigid bureaucratic frameworks and uniformity.
(B) The enforcement of exclusively orthodox classical pedagogical standards.
(C) The elimination of independent cultural foundations and sponsorships.
(D) The new wave and the works of later major contemporary artists.

287. What crucial platforms has private patronage provided for the dance ecosystem?
(A) Platforms exclusively for orthodox repertoires heavily dictated by bureaucracy.
(B) Platforms that restrict artists from bypassing institutional frameworks.
(C) Platforms for experimental pedagogy and innovative repertoires.
(D) Platforms designed solely for national cultural representation through standard forms.

288. How does the role of private bodies assist major Gurus and performers?
(A) By forcing them to conform to standardized government curricula.
(B) By enabling them to bypass rigid bureaucratic frameworks.
(C) By restricting their ability to curate unique dance festivals.
(D) By limiting their exploration of non-traditional forms and themes.

289. According to the passage, private bodies are instrumental in facilitating which of the following?
(A) The complete standardization of classical traditions across Independent India.
(B) The suppression of the foundational works

26. (A) Mrinalini Sarabhai
Mrinalini Sarabhai founded the Darpana Academy of Performing Arts in Ahmedabad in 1949. This institution became a major center for the study of Bharatanatyam and Kathakali. Under her leadership, the academy expanded to include contemporary dance and theatre, emphasizing the use of traditional arts to address modern social issues, thereby influencing the direction of post-independence Indian performing arts.

27. (D) I, III and IV
The new wave in Indian dance was characterized by a departure from traditional mythological narratives toward abstract and socially relevant themes. Influenced by pioneers like Uday Shankar, these choreographers experimented with non-traditional music and expanded the use of stage space. This movement allowed for greater individual expression while maintaining a deep connection to the technical foundations of Indian classical and folk styles.

28. (C) Statement I is correct but Statement II is incorrect
Kumudini Lakhia is celebrated for her innovative group choreographies that transformed the presentation of Kathak on the modern stage. While she introduced new spatial dynamics and themes, she did not abandon the fundamental grammar of the dance form. Instead, she utilized the traditional bols and techniques of Kathak as a base to build her contemporary and visually striking group works.

29. (C) P-3, Q-2, R-1, S-4
Major dance festivals in India are strategically located to highlight cultural heritage. The Khajuraho Festival is held in Madhya Pradesh, while Natyanjali takes place in Chidambaram. The Konark Festival is centered around the Sun Temple in Odisha, and the Nishagandhi Festival is a key event in Kerala. These festivals provide a grand stage for classical dancers to perform in historically significant settings.

30. (D) Shobana Jeyasingh - Contemporary British-Indian dance choreography
Shobana Jeyasingh is a leading figure in the Indian dance diaspora, based in the United Kingdom. She is renowned for creating a contemporary choreographic style that blends the technical rigour of Bharatanatyam with modern Western dance influences. Her work explores bicultural identities and complex themes, illustrating how traditional Indian dance forms can evolve and thrive within a global contemporary context.

31. (A) It ensured systematic documentation and preservation of various works
The transition from the Guru-Shishya parampara to institutionalized training facilitated the systematic documentation of dance compositions. By creating written syllabi and utilizing modern recording technologies, institutions can preserve rare items that might otherwise be lost upon the death of a master. This archival process ensures that future generations have access to the diverse repertoire of Indian classical dance forms.

32. (A) Both A and R are true and R is the correct explanation of A.
Organizing large-scale classical dance festivals involves significant logistical and production costs. Because government funding alone is often insufficient to meet these expenses, private patrons and corporate sponsorships have become essential. This partnership between the state and the private sector allows for the continued celebration of traditional arts on a grand scale, ensuring the survival of prestigious cultural events.

33. (B) The practice and dispersal of Indian classical dance forms outside India
The term diaspora refers to the community of Indians living abroad who continue to practice and promote their cultural heritage. In the context of dance, it describes how classical forms like Bharatanatyam and Kathak have been established in countries across the world. This global dispersal has led to the creation of new schools, festivals, and innovative hybrid styles that reflect bicultural experiences.

34. (A) National School of Drama
While the National School of Drama is a premier cultural institution, its primary focus is on training and promoting theatrical arts rather than classical dance. In contrast, institutions like Kathak Kendra, Kalakshetra, and Kerala Kalamandalam were established specifically to preserve, teach, and advance Indian classical dance forms. These specialized academies are

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(C) The irrelevance of major Gurus in the modern cultural hierarchy.
(D) The strict elimination of orthodox repertoires from public performance arenas.

295. A deep awareness of festivals, awardees, and current happenings is described as indispensable for understanding what?
(A) The exact and detailed financial statements of various private and corporate sponsorships.
(B) The ancient, undocumented, and mysterious origins of the new wave in Indian classical dance.
(C) The evolution of classical and contemporary practices.
(D) The personal biographies and histories of individual bureaucratic leaders in national arts funding.

Direction : Please read the following source carefully.

A comprehensive overview of major Gurus, performers, their works, and important institutions in Independent India reveals the intricate network that sustains and evolves Indian classical dance. The legacy of major Gurus is deeply embedded in the pedagogical structures they established, which transitioned the art form from informal transmission to formal institutionalization. By establishing important institutions, these major Gurus and performers ensured the survival and systematic dissemination of classical repertoires. Their works serve as foundational texts for analyzing the traditional form and its subsequent adaptations. Furthermore, these important institutions became the central hubs where strict pedagogy was codified, ensuring that the foundational elements of the dance form were preserved for future generations. However, this overview of major Gurus and performers also highlights a tension between preservation and innovation, as the strict environments of important institutions often necessitated the eventual emergence of a new wave of contemporary artists seeking creative liberation. Ultimately, examining the works and institutional legacies of these major Gurus provides vital insights into the foundational architecture of classical dance and its ongoing trajectory in the cultural landscape of Independent India.

Based on the above source, attempt the following five questions.

296. What transitioned the art form from informal transmission to formal institutionalization?
(A) The immediate rejection of classical repertoires by a new wave of artists.
(B) The total elimination of important institutions in Independent India.
(C) The lack of any systematic dissemination of foundational dance elements.
(D) The pedagogical structures established by the legacy of major Gurus.

297. Why did major Gurus and performers establish important institutions?
(A) To ensure the survival of classical repertoires.
(B) To prevent the emergence of any new wave of contemporary artists within Independent India.
(C) To dismantle the foundational texts used for analyzing and interpreting traditional forms.
(D) To promote exclusively avant-garde, modern, and abstract physical vocabularies to the public.

298. What occurred within the central hubs of these important institutions?
(A) The traditional guru-disciple relationship was entirely and permanently replaced by corporate funding.
(B) Strict pedagogy was codified to preserve the dance form.
(C) Foundational texts were discarded to make way for completely unstructured and informal learning.
(D) Creative liberation was mandated as the sole and primary assessment criterion for all performers.

299. The overview of major Gurus and performers highlights a tension between which two concepts?
(A) Informal transmission and unstructured, personalized aesthetics found in the past.
(B) Preservation of tradition versus creative liberation.
(C) Bureaucratic frameworks and the diverse corporate sponsorships of Independent

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India.

(D) Diasporic displacement and the retention of regional or localized folk and tribal styles.

300. What did the strict environments of important institutions often necessitate?

(A) The emergence of a new wave seeking liberation.

(B) The complete and total cessation of all classical dance performances across the entire country.

(C) The absolute preservation of every traditional form without any formal codification or change.

(D) The immediate abandonment of all structural and pedagogical legacies created by major Gurus.

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ANSWERS

1. (B) Rukmini Devi Arundale
Establishing the Kalakshetra Foundation in 1936 played a pivotal role in the revival of Bharatanatyam. This institution provided a structured environment for teaching and helped transition the dance form from its traditional temple origins to the modern stage. This reform was crucial for ensuring the art form's survival and widespread social acceptability in independent India.

2. (A) I, II and IV
The shift toward institutionalization brought significant changes to Indian dance pedagogy. By moving training from the intimate Guru-Shishya system to classrooms, dance became accessible to various social classes. Furthermore, this transition necessitated the creation of formalized syllabi and rigorous examination systems to maintain standards across the diverse range of students learning the traditional art forms.

3. (C) Statement I is correct but Statement II is incorrect
National academies serve as apex bodies to preserve and promote the diverse performing arts of the country. While institutional support is a major function, these organizations also extend financial assistance and grants directly to individual artists. This dual approach ensures that both established institutions and independent practitioners receive the necessary resources to sustain their traditional artistic practices.

4. (D) P-2, Q-4, R-1, S-3
Contemporary dance in India is defined by pioneers who established influential organizations. Kumudini Lakhia founded Kadamb, while Mrinalini Sarabhai established the Darpana Academy. Chandralekha developed a post-modern approach to Bharatanatyam through her space, Srija, and Manjusri Chaki Sarkar pioneered the Navanritya style. These artists utilized their institutions to innovate and transform traditional classical vocabularies for modern stages.

5. (C) Shantibardhan - Creation of puppet-style movements in Ramayana
Shantibardhan made a significant contribution to Indian creative dance by founding the Little Ballet Troupe. His most celebrated work involved choreographing the epic Ramayana using movements inspired by traditional puppets. This innovative approach utilized human dancers to mimic the stylized gestures of marionettes, creating a unique theatrical experience that bridged the gap between folk traditions and modern choreography.

6. (B) High dependence on private patronage for the survival of the event
Performing arts events in the modern era rely on a diverse range of funding sources. When a festival is canceled due to the loss of private sabha sponsorships, it highlights a critical vulnerability in the organizational model. This situation demonstrates that many large-scale cultural events remain heavily dependent on non-governmental financial support to cover logistical and production expenses.

7. (A) Both A and R are true and R is the correct explanation of A.
Modern institutions require objective metrics to evaluate students across different batches. This necessity led to the creation of fixed syllabi, which in turn resulted in the standardization of the traditional dance repertoire. By codifying specific movements and sequences, institutions ensure that all students receive uniform training, although this process sometimes reduces the scope for spontaneous individual artistic variations.

8. (A) A modern methodology evolving classical forms into gender-sensitive dance
Navanritya was a pioneering movement developed by Manjusri Chaki Sarkar that sought to modernize Indian dance. This style deconstructs traditional classical idioms to address contemporary social concerns and gender issues. By focusing on the physical empowerment of the dancer and moving away

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of Uday Shanker and Ram Gopal.
(C) The strict preservation of royal court patronage models.
(D) Current happenings in dance where avant-garde works can thrive.

290. What vital function does private patronage serve in relation to governmental institutionalization?
(A) It ensures the art form remains dynamic and diverse.
(B) It completely replicates the standard governmental approach to ensure total aesthetic uniformity.
(C) It dismantles all important institutions that were previously established by government funding.
(D) It restricts contemporary themes to better align with specific state-sponsored cultural narratives.

Direction : Please read the following source carefully.

Awareness of important dance festivals, awardees, and current happenings in dance is essential for comprehensively analyzing the performing arts ecosystem in Independent India. Important dance festivals serve as the primary public arenas where the institutionalization of dance, the works of major Gurus and performers, and the new wave of contemporary artists intersect. These festivals provide a critical platform for showcasing both orthodox repertoires and modern choreographic developments. Furthermore, the recognition of specific artists as awardees profoundly impacts the cultural hierarchy, validating particular pedagogical approaches and forms over others. When major Gurus or contemporary artists become awardees, their specific styles often gain heightened visibility, influencing current happenings in dance and shaping future trends in pedagogy. Tracking these current happenings in dance allows scholars to observe real-time shifts in the art form, noting how patronage from government and private bodies dictates the scale and thematic focus of important dance festivals. Consequently, a deep awareness of these festivals, the selection of awardees, and ongoing current happenings is indispensable for understanding the continuous, dynamic evolution of both classical and contemporary dance practices.

Based on the above source, attempt the following five questions.

291. What role do important dance festivals serve within the performing arts ecosystem?
(A) They act as private arenas strictly closed to the general public and all relevant government bodies.
(B) They function solely to mandate unstructured and informal pedagogy over established institutional rules.
(C) They are public arenas where institutionalization and contemporary works intersect.
(D) They restrict the public display of modern choreographic developments and abstract movements entirely.

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292. The recognition of specific artists as awardees profoundly impacts what aspect of dance?
(A) It validates particular pedagogical approaches and forms.
(B) It eliminates the need to track any current happenings or recent developments in classical dance.
(C) It dictates the absolute and total removal of all various contemporary themes from public festivals.
(D) It prevents government and private bodies from dictating the thematic focus of important performances.

293. What happens when major Gurus or contemporary artists become awardees?
(A) They are permanently barred from participating in any important and significant dance festivals.
(B) Their works are systematically and completely removed from the formal institutionalized curriculum.
(C) They immediately lose all various forms of patronage from both government and private funding bodies.
(D) Their styles gain visibility and influence future trends.

294. Tracking current happenings in dance enables scholars to observe what phenomenon?
(A) The complete stagnation of both classical and contemporary dance practices.
(B) Real-time shifts dictated by the scale and thematic focus of patronage.

between architecture and the performing arts. The Natyanjali Festival is a prominent event dedicated to Lord Shiva, traditionally held in the state of Tamil Nadu, particularly at Chidambaram. This festival brings together dancers from various classical traditions to offer their art as a form of worship.

18. (C) Statement I is correct but Statement II is incorrect
The Indian Council for Cultural Relations is the primary agency responsible for cultural diplomacy. It facilitates the international travel of dance troupes to represent Indian heritage abroad. However, this body operates under the Ministry of External Affairs rather than the Ministry of Defence, as its primary goal is to foster global cultural understanding through the exchange of arts.

19. (C) Uday Shankar
Uday Shankar is widely regarded as a pioneer who introduced the concept of the modern dance ballet to India. His work moved away from the traditional solo format to explore large-scale group choreographies. By blending Indian classical and folk movements with Western theatrical techniques, he laid the groundwork for the development of contemporary group dance and creative choreography in the country.

20. (D) The physical separation of audience and performer during the viewing
The transition of Indian dance from intimate temple courtyards to proscenium stages fundamentally altered the relationship between the performer and the viewer. The proscenium arch creates a clear physical boundary, separating the audience from the performance space. This shift necessitated changes in choreography and expression, as dancers had to adapt their movements to be effective when viewed from a distance.

21. (C) Kadamb Dance Centre
Several major dance institutions in India are autonomous bodies funded or managed by the central government, such as Kathak Kendra and Kalakshetra. However, the Kadamb Dance Centre is a private institution established by the renowned dancer Kumudini Lakhia in Ahmedabad. While it receives recognition and occasional grants, it remains an independent organization focused on innovative training and choreography in the Kathak style.

22. (B) Maya Rao - Kathak choreography
Maya Rao was a distinguished dancer and choreographer who specialized in Kathak. She is credited with bringing a systematic approach to dance composition in India. Her work involved the creation of numerous dance ballets that expanded the traditional Kathak repertoire, making her a key figure in the institutionalization and professionalization of choreography as a distinct discipline within the classical dance tradition.

23. (D) A society that organizes various classical music and dance programs
In the context of South Indian performing arts, a Sabha is a voluntary cultural organization. These societies play a crucial role in the patronage of classical music and dance by organizing concerts and festivals, particularly during the December season in Chennai. They serve as essential platforms for artists to showcase their talent and for audiences to engage with the classical arts.

24. (A) He never collaborated with international artists.
Astad Deboo was a legendary pioneer of modern dance in India who was known for his extensive international collaborations. His unique style integrated the disciplined movements of Kathak and Kathakali with global contemporary aesthetics. Throughout his career, he worked with world-renowned artists and musicians, proving that Indian classical foundations could be successfully blended with modern artistic movements from across the globe.

25. (C) Sangeet Natak Akademi
The Sangeet Natak Akademi is the national-level apex body for the performing arts in India. It is the most appropriate institution for traditional dancers to approach for fellowships, awards, and research grants. By providing financial support and recognition to both young and veteran artists, the Akademi ensures the preservation and continued development of the nation's diverse musical and dance heritage.

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(A) That geographical displacement prevents the survival of traditional arts.
(B) That traditional arts remain immune to cross-cultural pedagogical transformations.
(C) That geographical displacement influences the survival and mutation of traditional arts.
(D) That host environments invariably destroy the integrity of orthodox traditions completely.

280. The resilience of performers and major Gurus in the diaspora is demonstrated by their effort to do what?
(A) Avoid all cross-cultural and social interactions to keep the dance form absolutely and perfectly pure.
(B) Shut down all diasporic and international institutions that attempt to modify traditional repertoires.
(C) Reject any foreign host environment that demands cultural integration from all various practitioners.
(D) Maintain form while allowing pedagogical transformation.

Direction : Please read the following source carefully.

In Independent India, patronage to dance has undergone a critical transition, moving away from royal courts to formal mechanisms driven by the role of government bodies. This structural shift profoundly influenced the institutionalization of dance, directly impacting its form, pedagogy, and repertoire. Government patronage to dance became instrumental in preserving traditional arts, primarily through the establishment and funding of important institutions. By offering financial support, recognizing major Gurus and performers with prestigious awardees statuses, and organizing important dance festivals, government bodies have shaped the public visibility of the art form. However, this form of patronage also introduced specific bureaucratic frameworks that subtly dictated pedagogical standards and acceptable repertoires within funded institutions. The role of government bodies in providing patronage to dance often emphasizes national cultural representation, which can inadvertently standardize the form, prioritizing uniformity over the spontaneous creativity traditionally fostered by major Gurus. Understanding the dynamic between dance and state patronage is crucial, as it illustrates how governmental intervention in Independent India has simultaneously safeguarded classical traditions and imposed new institutional parameters on the evolution and dissemination of the performing arts.

Based on the above source, attempt the following five questions.

281. In Independent India, the primary transition of patronage to dance was moving away from royal courts to what?
(A) Formal mechanisms driven by the role of government bodies.
(B) Formal mechanisms driven by the role of private corporate bodies.
(C) Unstructured interactions dictated solely by contemporary artists.
(D) Entirely independent systems free from any institutional funding or support.

282. How did government bodies primarily preserve traditional arts according to the passage?
(A) By strictly prohibiting the new wave of contemporary dance forms.
(B) Through the establishment and funding of important institutions.
(C) By transitioning all institutional education back to unstructured personalized systems.
(D) By demanding that all major Gurus relocate to diasporic environments.

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283. What is a potential consequence of the bureaucratic frameworks introduced by state patronage?
(A) They completely liberate and free all performers from pedagogical standards and repertoire restrictions.
(B) They dictate standards and repertoires within institutions.
(C) They eliminate the necessity for important dance festivals and high levels of national public visibility.
(D) They enforce a highly individualized, personal, and unique approach to movement over aesthetic uniformity.

284. The government's emphasis on national cultural representation can inadvertently lead to what effect on the dance form?

central to the institutionalization of dance pedagogy in the country.

35. (C) II, III and IV
Manjusri Chaki Sarkar was a significant figure in modern Indian dance who developed the Navanritya style. Her work integrated classical idioms with modern sensibilities and was deeply influenced by the aesthetic philosophy of Rabindranath Tagore. By exploring gender-sensitive themes and deconstructing traditional forms, she created a contemporary dance language that remained rooted in Indian cultural traditions while addressing modern social concerns.

36. (D) Sponsoring cultural exchange programs and global tours through the ICCR
Promoting global awareness of Indian classical dance is a key objective of the Indian Council for Cultural Relations. By sponsoring international tours and cultural exchange programs, the government provides platforms for Indian artists to showcase their talent to diverse audiences worldwide. These initiatives foster international diplomatic ties and ensure that India's rich artistic heritage is recognized and appreciated on a global scale.

37. (C) He was primarily trained under traditional Kathak gurus in Lucknow.
Uday Shankar was a visionary who pioneered modern dance in India, but he did not receive traditional training under Kathak gurus in Lucknow. Instead, he was an artist who collaborated with the ballerina Anna Pavlova and later created a unique style by blending Indian folk and classical elements with Western stagecraft. His India Culture Centre in Almora became a hub for this creative movement.

38. (B) The new wave and diasporic innovation in Indian dance
Diasporic artists often experiment with classical vocabularies to express their unique experiences. By combining Bharatanatyam with spoken word and electronic music to narrate the immigrant journey, the dancer is engaging in contemporary innovation. This approach represents a new wave in Indian dance that utilizes traditional tools to address modern, global themes, demonstrating the adaptability and continued relevance of the art form.

39. (D) Bhoomika Creative Dance Centre
Narendra Sharma was a prominent choreographer who established the Bhoomika Creative Dance Centre in New Delhi. A student of Uday Shankar, he focused on creating a modern dance language that reflected contemporary Indian life. His institution became a vital space for experimental work and the training of dancers in creative choreography, significantly contributing to the modern dance movement in post-independence India.

40. (A) Government bodies like the SNA and Ministry of Culture became lead patrons
Following India's independence, the traditional system of royal patronage declined, and the democratic state took on the responsibility of supporting the arts. Government bodies like the Sangeet Natak Akademi and the Ministry of Culture became the primary patrons. They established institutions, provided grants, and created national awards to ensure the preservation and systematic development of Indian classical dance and music.

41. (C) Use powerful body language that explores both spatial and geometric forms
Chandralekha's choreographic philosophy emphasized the deconstruction of traditional forms to reveal the inherent power and energy of the human body. To challenge patriarchal norms, she would utilize movements that focus on spatial awareness and geometric precision. This approach moves away from submissive mythological depictions, instead presenting the female form as a source of strength and autonomy through contemporary dance.

42. (A) Chandralekha - Ram Gopal
Many pioneers of modern Indian dance were mentored by Uday Shankar, including Narendra Sharma and Shantibardhan. Similarly, modern dancers like Astad Deboo were influenced by international figures like Martha Graham. However, Chandralekha developed her unique deconstructive style independently of Ram Gopal's more traditionalist aesthetic. Her work focused on exploring the body's geometry and

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energy, marking a significant departure from earlier choreographic models.

43. (D) Statement I is incorrect but Statement II is correct
The classification of Chhau as a classical dance form varies between different governing bodies. While the Sangeet Natak Akademi maintains a list of eight classical dances that does not include Chhau, the Ministry of Culture recognizes it as the ninth classical dance of India. This distinction reflects ongoing debates regarding the definition and institutionalization of various traditional performing arts within the country.

44. (B) The systematic documentation of bols and structured training modules
Institutionalization has significantly impacted the teaching of Kathak by introducing a more structured and academic approach. A positive outcome of this process is the systematic documentation of traditional bols and the creation of uniform training modules. This ensures that the technical foundations of the dance form are preserved and can be taught consistently to a larger and more diverse group of students.

45. (C) Repertoire became aligned with democratic and secular national identities
The shift from royal court patronage to democratic state support led to a reorientation of the classical dance repertoire. Arts were increasingly presented as symbols of a secular and unified national identity. This transition often involved modifying or removing specific elements to make the dances more suitable for public stages and diverse audiences, aligning the traditional forms with the values of a new nation.

46. (D) Strict adherence to the traditional margam sequence
The "New Wave" in Indian dance is defined by its departure from traditional norms. Choreographers in this movement explore contemporary social issues, utilize multimedia, and integrate diverse movement vocabularies. Instead of strictly adhering to the traditional margam sequence of classical dance, they experiment with abstract themes and innovative structures, creating a modern language that remains rooted in but not bound by tradition.

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47. (A) Kerala Kalamandalam - Vallathol Narayana Menon
Kerala Kalamandalam was established in 1930 by the renowned poet Vallathol Narayana Menon to revive and preserve the traditional arts of Kerala, particularly Kathakali and Mohiniyattam. This institution played a crucial role in rescuing these forms from neglect. Other major academies, like Kalakshetra and Darpana, were founded by Rukmini Devi Arundale and Mrinalini Sarabhai, respectively, to serve similar revivalist goals.

48. (B) Standardizing a sequence of dance items taught and performed uniformly
Repertoire institutionalization involves the creation of a standardized set of dance items that are taught across an academy's curriculum. This process ensures that students learn a consistent sequence of compositions, such as the margam in Bharatanatyam. By formalizing the repertoire, institutions can evaluate students objectively and maintain a recognizable stylistic identity, which is essential for large-scale academic dance training.

49. (B) It has completely disappeared in independent India.
The Guru-Shishya parampara has not disappeared in independent India; rather, it has adapted to contemporary realities. While the traditional live-in Gurukul system is less common, the core elements of personalized mentoring and lineage-based learning are often integrated into modern institutional settings. Many students still seek long-term relationships with senior gurus to gain a holistic understanding of the art form beyond the basic technical syllabus.

50. (A) The need to express bicultural identities and appeal to diverse audiences
Fusion dance in the Indian diaspora arises from the experience of living between two cultures. Dancers often combine classical Indian techniques with Western styles to express their bicultural identities. This approach allows them to reach a broader, more diverse audience while remaining connected to their heritage. Such innovations reflect the dynamic nature of traditional arts as they adapt to new global environments.

51. (B) A creative style inspired by Indian classical, folk, and western crafts
Uday Shankar developed a unique and influential "creative dance" style that did not strictly follow any single classical form. Instead, he drew inspiration from Indian classical and folk traditions as well as Western theatrical techniques. His choreography focused on rhythm, group dynamics, and visual storytelling, creating a new modern aesthetic that made Indian dance accessible and popular on both national and international stages.

52. (A) I, II and IV
Patronage in independent India is characterized by a mix of state and private support. The government established Zonal Cultural Centres to promote regional arts, and public media like Doordarshan played a key role in popularizing classical dance. In recent years, corporate bodies have also contributed through CSR initiatives, providing a diverse financial base for the arts that goes beyond traditional government funding.

53. (C) Statement I is correct but Statement II is incorrect
Ram Gopal was a pivotal figure who popularized Indian classical dance in Europe during the mid-20th century. He was known for his high production values and elaborate costumes that were inspired by traditional temple sculptures. His work was not devoid of traditional attire; in fact, his aesthetic presentation played a major role in creating a sophisticated and exotic image of Indian dance for Western audiences.

54. (B) P-2, Q-3, R-4, S-1
Modern Indian choreographers are recognized for their distinct styles and works. Shantibardhan created the puppet-style Ramayana, while Narendra Sharma is known for "Antim Adhyay." Astad Deboo produced contemporary works like "Rhythm in Bronze," and Mrinalini Sarabhai explored social and environmental themes in works like "Memory." These artists utilize their diverse training to create innovative dance narratives that address modern social and psychological issues.

55. (C) Mukteswar Dance Festival - Bhubaneswar
Major classical dance festivals are often named after the historical sites or cities where they are held. The Mukteswar Dance Festival takes place in Bhubaneswar, Odisha, celebrating the Odissi tradition against the backdrop of the ancient Mukteswar Temple. Other notable festivals like the Taj Mahotsav are held in Agra, and the Nishagandhi Festival is a significant annual event organized in Thiruvananthapuram, Kerala.

56. (B) Commercialization and media influence
The rise of television and dance reality shows has introduced a strong commercial element to the performing arts. Classical dancers sometimes incorporate acrobatic or popular movements into their performances to appeal to a wider audience and meet the demands of media formats. This phenomenon illustrates how contemporary media influence can lead to the hybridization of traditional forms as they compete for attention in the entertainment market.

57. (A) Both A and R are true and R is the correct explanation of A.
Maya Rao was a visionary who recognized the need for professional training in choreography. By establishing the Natya Institute of Kathak and Choreography, she provided a structured environment for dancers to learn the art of composition. This institutional approach allowed her to train a new generation of artists in systematic techniques, cementing her legacy as a pioneer in the development of Indian dance ballet and modern choreography.

58. (A) The method and practice of teaching dance
Pedagogy refers to the specific methods, styles, and strategies used in the process of teaching. In the context of institutionalized dance, it involves the transition from the personal oral traditions of the Guru-Shishya system to a more structured and academic approach. This includes the development of standardized syllabi, written examinations, and classroom-based instruction to ensure a consistent and measurable transfer of artistic knowledge.

59. (C) Setting up the Lalit Kala Akademi
The Sangeet Natak Akademi is responsible for the performing arts, including dance, music, and drama. Its initiatives include organizing national festivals, granting awards like the Ustad Bismillah Khan Yuva Puraskar, and establishing specialized centers like Kathak Kendra. However,

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the Lalit Kala Akademi is a separate national academy dedicated specifically to the promotion and preservation of the fine arts, such as painting and sculpture.

60. (A) I, III and IV
Kumudini Lakhia is a revolutionary Kathak artist who founded the Kadamb Centre for Dance. She is best known for pioneering innovative group choreographies that utilized modern lighting and minimalist costumes. Her work deconstructed the traditional solo format to explore spatial dynamics and abstract themes. While she faced initial criticism for these innovations, she successfully transformed the presentation of Kathak without abandoning its fundamental technical grammar.

61. (C) She deconstructed Bharatanatyam to focus strictly on body energy and form
Chandralekha was a transformative figure in Indian dance who challenged traditional aesthetic norms. She deconstructed the Bharatanatyam margam to focus on the essential geometry and energy of the human body. By integrating elements from Yoga and Kalaripayattu, she created a contemporary style that was powerful and abstract. Her work moved away from mythological narratives to explore themes of sexuality, spirituality, and physical autonomy.

62. (B) He was a strict purist of the Tanjore style of Bharatanatyam.
Sachin Shankar was a prominent figure in the creative dance movement and was deeply influenced by his cousin, Uday Shankar. He founded the Ballet Unit in Mumbai, where he created choreographies that reflected the lives of common people and addressed social themes. Far from being a strict purist of Bharatanatyam, he was known for his innovative approach that utilized a diverse movement vocabulary to create modern Indian ballets.

63. (A) I, II, III, IV
The institutionalization of Indian arts followed a specific chronological path. Kalakshetra was founded early in 1936, followed by the establishment of the national Sangeet Natak Akademi in 1953. The Kathak Kendra was later established as a specialized center for the dance form. Finally, the official recognition of Sattriya as a classical dance by the SNA occurred much later, in the year 2000, reflecting the ongoing evolution of the classical canon.

64. (D) To encourage outstanding young performing artists below the age of forty
The Ustad Bismillah Khan Yuva Puraskar is a prestigious national award granted by the Sangeet Natak Akademi. Its primary purpose is to recognize and encourage talented young artists in the fields of music, dance, and drama. By providing this recognition to performers under the age of forty, the Akademi ensures the continued growth and vitality of the performing arts by supporting the next generation of creative practitioners.

65. (B) They led to hybrid forms like Bollywood and contemporary fusion dances
The Indian classical dance diaspora has played a major role in the global evolution of the art form. Living in multicultural environments, diasporic dancers often blend traditional classical techniques with local Western styles and popular forms like Bollywood. This has led to the emergence of vibrant hybrid and fusion genres that reflect the bicultural identities of the practitioners and appeal to a broad international audience.

66. (B) Cross-cultural contemporary exploration
Contemporary dance often involves the innovative pairing of traditional movement vocabularies with non-traditional musical scores. When an artist applies the characteristic tribhangi movements of Odissi to the music of a Western classical composer like Bach, they are engaging in cross-cultural exploration. This approach demonstrates how the aesthetic principles of Indian classical dance can transcend cultural boundaries and find new expression through diverse artistic collaborations.

67. (C) Birju Maharaj - Bharatanatyam
While many legendary gurus are associated with a single classical dance form, identifying them correctly is essential for understanding the Indian classical landscape. Kelucharan Mohapatra was the primary architect of modern Odissi, and Vempati Chinna Satyam revolutionized Kuchipudi. Kalamandalam Gopi is a master of Kathakali. However, Birju Maharaj was the

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most famous exponent and guru of the Lucknow gharana of Kathak, not Bharatanatyam.

68. (C) Statement I is correct but Statement II is incorrect
Institutionalization has played a major role in the democratization of dance education by making it accessible through structured classes and university degrees. However, it has not completely erased regional stylistic differences. While standardized syllabi may lead to some homogenization, many artists and specialized centers still strive to preserve the unique aesthetic nuances and traditions of their specific gharanas or banis within the broader classical framework.

69. (B) Performing a three-hour traditional solo margam
Organizing a dance festival requires a diverse set of administrative and technical skills. While artistic knowledge is important, a festival organizer primarily needs competencies in stagecraft, lighting, corporate sponsorship, and professional networking. The ability to personally perform an extensive traditional solo margam is a specific skill for a dancer, but it is not a prerequisite for the successful management and curation of a large-scale cultural event.

70. (D) To decentralize patronage and promote regional arts at local levels
The establishment of Zonal Cultural Centres was a strategic government initiative aimed at decentralizing the patronage of the arts. By creating seven regional hubs across India, the government sought to promote and preserve the diverse folk and traditional arts of different states. This structure allows for more localized support and ensures that cultural initiatives reach beyond the major metropolitan areas to the grassroots level.

71. (C) Sunburn Festival
Many major festivals in India are dedicated to showcasing the nation's rich heritage of classical music and dance. Events like the Chidambaram Natyanjali, the Ellora-Ajanta Festival, and the Sirpur National Dance and Music Festival provide platforms for classical performers. In contrast, the Sunburn Festival is a commercial electronic dance music event that focuses on modern entertainment rather than the preservation or promotion of traditional Indian classical arts.

72. (D) Astad Deboo - Contemporary dance blending Kathakali and modern styles
Astad Deboo is recognized as a pioneering figure in the development of modern Indian dance. His work was characterized by a unique synthesis of traditional Indian aesthetics, derived from his training in Kathak and Kathakali, with global contemporary dance movements. This innovative approach allowed him to create a distinct choreographic language that resonated with both Indian and international audiences, paving the way for future generations of contemporary dancers.

73. (B) A stylistic school or lineage passed down through specific families
A gharana is a traditional system of social organization in the Indian performing arts, particularly in music and Kathak dance. It represents a specific stylistic school or lineage where knowledge and techniques are passed down through generations within a family or between a teacher and their disciples. Each gharana is characterized by unique aesthetic nuances, rhythmic patterns, and approaches to expression that distinguish it from others.

74. (C) It eliminated all forms of new choreography.
Institutionalization has significantly impacted the classical dance repertoire by introducing standardized syllabi and written documentation. While this process aims to preserve specific compositions and facilitate student evaluation, it does not eliminate new choreography. Many institutions and their graduates continue to innovate, creating new works that expand the traditional repertoire while remaining grounded in the technical foundations and aesthetic principles of the classical form.

75. (B) He pioneered Indian ballet and inspired modern contemporary movements
Uday Shankar was a visionary whose work fundamentally transformed the landscape of Indian dance. By creating a modern Indian ballet style that blended traditional elements with Western theatrical techniques, he made dance accessible to a wider audience. His innovative approach to choreography and stage presentation

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inspired the subsequent "New Wave" and laid the foundation for the development of modern contemporary dance movements in independent India.

76. (B) Shantibardhan
Shantibardhan was a creative choreographer who made a significant impact on Indian dance through his work with the Little Ballet Troupe. His production of the "Panchatantra" was a notable example of his innovative style, which utilized puppet-like movements to bring ancient fables to life on the stage. This unique approach to movement and storytelling helped expand the possibilities of creative dance and theatrical presentation in the post-independence era.

77. (A) I, II and III
Mrinalini Sarabhai was a pioneering artist who successfully bridged the gap between traditional and contemporary dance. Trained in Bharatanatyam and Kathakali, she founded the Darpana Academy to promote these arts. Her choreographic work was notable for its social consciousness, as she utilized the classical vocabulary to address modern issues like dowry deaths and environmental degradation, thereby proving the continued relevance of traditional forms.

78. (C) Statement I is correct but Statement II is incorrect
Audiences in the Indian diaspora often prefer shorter and more dynamic classical dance presentations to fit modern schedules and theatrical settings. This demand has led many performers to adapt their traditional repertoire. However, this does not mean that diaspora artists avoid pure classical pieces. Many dedicated practitioners abroad continue to perform and teach traditional items alongside their innovative or fusion works to maintain their cultural roots.

79. (C) P-3, Q-4, R-1, S-2
The recognition of artistic excellence in India is managed by various governmental and private bodies. The Padma Shri is a high civilian honor bestowed by the Government of India. The Sangeet Natak Akademi Award is given by the national academy for performing arts. The Kalidas Samman is a prestigious award from the Madhya Pradesh government, while the Nritya Choodamani is conferred by the Sri Krishna Gana Sabha in Chennai.

80. (B) Padma Subrahmanyam - Bharatanrityam
Identifying the correct contributions of eminent artists is essential to understanding the evolution of dance. Padma Subrahmanyam is a renowned scholar and dancer who developed "Bharatanrityam," a style based on her extensive research into the karanas described in the Natya Shastra. This innovation seeks to revive ancient movement patterns and integrate them into the contemporary Bharatanatyam repertoire, highlighting the link between historical theory and modern practice.

81. (B) Institutionalization of dance pedagogy
While institutionalization has many benefits, such as providing structured and accessible education, it can also have drawbacks. The reliance on a fixed, year-wise syllabus and standardized examinations sometimes prioritizes technical uniformity over individual artistic growth. This focus on measurable outcomes can lead to a decrease in spontaneous improvisation skills, which were traditionally nurtured through the more flexible and personal mentorship of the Guru-Shishya parampara.

82. (A) Both A and R are true and R is the correct explanation of A.
The late 20th century saw a significant "new wave" in Indian dance as artists began to explore abstract themes and modern stagecraft. This movement was driven by a desire to reflect contemporary realities and break free from the narrative constraints of purely mythological stories. By experimenting with new movement vocabularies and innovative production techniques, these choreographers sought to make classical dance more relevant to a modern audience.

83. (B) A stage where the audience faces the performer, framed by an arch
A proscenium stage is a common theatrical arrangement where the performance area is separated from the audience by a large arch. This setup creates a clear frontal view for the viewers, which fundamentally changed the spatial dynamics of Indian classical dance. Dancers had to adapt their choreography and expressions to be

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effective in this new environment, moving away from the multi-directional intimacy of traditional temple or courtyard settings.

84. (C) Complete privatization of all dance institutions
Government patronage has had a profound impact on Indian classical dance by providing financial security, standardized awards, and platforms for regional promotion. Initiatives like SPIC MACAY and Zonal Cultural Centres help bring classical arts to a wider audience. However, the government has not sought to privatize all dance institutions; instead, it maintains several autonomous national and state academies to ensure the continued preservation and promotion of the arts.

85. (A) I, II, III and IV
Maya Rao was a seminal figure in Indian dance who was deeply influenced by the modern movements of her time. She was the first Indian to study choreography in the USSR, bringing back systematic techniques to establish the Natya Institute of Kathak and Choreography. Her work focused on creating elaborate dance ballets based on historical and literary themes, making her a key figure in the professionalization of choreography in India.

86. (A) To find a modern language for social issues rooted in Indian traditions
The primary objective of contemporary Indian dance movements, such as Navanritya, is to develop a modern artistic language that remains rooted in traditional idioms. These styles seek to address contemporary social concerns, such as gender equality and human rights, through the deconstruction and reinterpretation of classical forms. This process ensures that Indian dance remains a living and relevant art form that can communicate effectively with modern audiences.

87. (C) Private bodies are constitutionally prohibited from funding classical dance.
Private patronage continues to play a vital role in the ecosystem of Indian classical dance. Corporate bodies increasingly use CSR funds to support cultural festivals, and private foundations provide essential scholarships for young artists. In many regions, such as Chennai, local cultural societies known as Sabhas rely heavily on private sponsorships to organize large-scale events, proving that non-governmental support is both legal and crucial for the arts.

88. (B) Diasporic adaptation and institutional compromise
When Indian classical dance is practiced abroad, it often undergoes significant modifications to survive in a new environment. Dancers may shorten the repertoire, use recorded music, and incorporate local themes to appeal to their new audience and maintain their schools. This process represents a form of diasporic adaptation, where practitioners balance the preservation of traditional skills with the practical demands and cultural contexts of their host countries.

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89. (B) Removing erotic elements to increase acceptability for the middle-class
Rukmini Devi Arundale was a key figure in the revival of Bharatanatyam during the early 20th century. Her reforms included removing explicit erotic elements from the dance to make it more acceptable to the urban middle class. By establishing Kalakshetra and emphasizing the spiritual and aesthetic qualities of the form, she helped transition the dance from its traditional temple origins to a respected and widely studied classical art.

90. (A) He collaborated with Pink Floyd and Pina Bausch.
Astad Deboo was a world-renowned contemporary dancer whose career was defined by his extensive international collaborations. He worked with legendary figures like Pina Bausch and iconic bands like Pink Floyd, showcasing his ability to blend Indian classical training with global artistic movements. His unique style and contributions were recognized with numerous honors, including the Sangeet Natak Akademi Award, marking him as a major figure in modern dance.

91. (D) The use of a traditional idiom for modern contemporary expression
Using traditional dance elements, such as Chhau masks, to address modern issues like industrial pollution is a hallmark of contemporary Indian choreography. This approach demonstrates how the “idioms” or established tools of classical and folk traditions can be repurposed for modern

repertoire within India. Diaspora dancers often collaborate with international artists and utilize modern production techniques, bringing back fresh perspectives and cross-cultural ideas. These interactions inspire domestic artists to experiment with new themes and technologies, fostering a dynamic exchange that enriches the traditional forms and helps them evolve in a globalized artistic environment.

108. (B) The traditional sequence or path of dance items in a performance
In Bharatanatyam, the term margam refers to the structured sequence of items that a dancer performs during a full-length solo recital. This path is designed to guide the audience through various levels of technical and emotional complexity, typically beginning with a rhythmic invocation and culminating in a high-energy finale. The margam serves as a pedagogical framework and a standard format for professional stage presentations in the classical tradition.

109. (C) The Election Commission of India
Private and corporate organizations have historically been major patrons of the performing arts in India. Companies like the Mahindra Group, HCL, and ITC sponsor significant cultural festivals and concerts that provide essential platforms for classical artists. In contrast, the Election Commission of India is a constitutional body responsible for managing elections and does not have a mandate or historical role in the systematic promotion or funding of the classical arts.

110. (A) I, II, III and V
Shantibardhan was a creative visionary who made significant contributions to the modern dance movement. He was associated with the Indian People's Theatre Association and was a student of Uday Shankar. His innovative choreographies included a puppet-style Ramayana and a production based on Jawaharlal Nehru's "Discovery of India." These works showcased his ability to blend traditional elements with modern theatrical techniques to address historical and cultural narratives for a contemporary audience.

111. (B) The need to use proscenium stages and explore spatial geometries
The shift from solo to group performances in modern Kathak was largely driven by the move to proscenium stages. Large theatres provide a wide spatial canvas that is well-suited for group dynamics and geometric patterns. Choreographers utilize groups to create visually striking compositions that would be impossible for a single dancer to achieve, allowing them to explore new aesthetic possibilities and enhance the visual impact of the performance for larger audiences.

112. (C) It exclusively features contemporary and western fusion dance forms.
The Natyanjali Festival is a prominent cultural event held annually in Chidambaram, Tamil Nadu. Dedicated to Lord Shiva, the festival serves as a platform for various Indian classical dance forms, including Bharatanatyam, Kuchipudi, and Mohiniyattam. It is a traditional and religious event where dancers offer their art as worship. It does not exclusively feature contemporary or Western fusion forms, but rather celebrates the rich diversity of India's classical dance heritage.

113. (A) I, II, III, IV
The history of contemporary Indian dance can be seen as a succession of influential pioneers. Uday Shankar led the way early in the 20th century with his creative dance style. He was followed by Shantibardhan, who brought puppet-style choreography to the stage. Later, Chandralekha revolutionized the field with her deconstructive approach, while Astad Deboo continued to expand the boundaries by integrating Indian aesthetics with international modern dance techniques.

114. (B) Narendra Sharma
Narendra Sharma was a distinguished choreographer and a student of Uday Shankar who played a key role in the modern dance movement. He established the Bhoomika Creative Dance Centre in New Delhi to promote innovative and experimental choreography. His work was characterized by its contemporary social relevance and the use of a diverse movement vocabulary, making his institution a significant hub for the development of modern dance in post-independence India.

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stages for classical performers. However, they have not led to the abandonment of indoor theatre performances. Most classical dance still takes place in urban auditoriums and sabhas, with these outdoor heritage festivals serving as prestigious annual highlights that complement the regular performance calendar of the artists.

100. (A) They function as specialized instructors within an academic timetable
In a modern institutional setup, the role of the Guru has transitioned from a holistic life mentor to a professional instructor. Unlike the traditional Guru-Shishya parampara, where students often lived with their teacher, modern gurus operate within a structured academic environment. They teach according to a fixed timetable and syllabus, preparing students for standardized examinations while working alongside other specialized staff in universities or dedicated dance academies.

101. (A) Sanjukta Panigrahi
Sanjukta Panigrahi was a legendary dancer who played a pivotal role in the revival and global popularization of Odissi. Working closely with gurus like Kelucharan Mohapatra, she helped refine the dance form's technique and expand its repertoire. Her performances on both national and international stages brought widespread recognition to Odissi, helping it transition from a regional tradition to its current status as one of India's major classical dance forms.

102. (A) I, II and IV
Patronage in independent India is multi-faceted, involving state governments, the Ministry of Culture, and private cultural societies. State academies and Zonal Cultural Centres promote regional arts, while the central government awards national fellowships. Additionally, private Sabhas play a crucial role in South India by organizing festivals and providing platforms for talent. Corporate patronage has also grown through CSR initiatives, rather than decreasing, providing a diverse financial base for the arts.

103. (C) Statement I is correct but Statement II is incorrect
The Sangeet Natak Akademi is the national academy for performing arts, established by the government of independent India in 1953. Its role is to promote and preserve India's diverse heritage of music, dance, and drama. One of its significant initiatives was organizing the 'Swarna Samaroh' to celebrate fifty years of India's independence, showcasing the nation's artistic achievements and the progress of its traditional performing arts in the post-colonial era.

104. (A) P-2, Q-1, R-4, S-3
Identifying the masters associated with specific dance styles is fundamental to understanding the Indian classical landscape. Birju Maharaj was the preeminent master of Kathak, while Kelucharan Mohapatra was the primary architect of modern Odissi. Vempati Chinna Satyam revolutionized Kuchipudi, and Kalamandalam Gopi is a legendary exponent of Kathakali. These gurus have played crucial roles in refining, institutionalizing, and popularizing their respective art forms in the modern era.

105. (B) Kumudini Lakhia - Introducing group choreography and themes in Kathak
Kumudini Lakhia is a revolutionary figure in the world of Kathak. She is widely credited with transforming the traditional solo dance form into a vibrant medium for group choreography. By introducing innovative spatial dynamics, contemporary lighting, and modern themes, she expanded the artistic possibilities of Kathak while maintaining its core technical brilliance. Her work through the Kadamb Centre for Dance has influenced generations of dancers and choreographers across the country.

106. (B) It created a structured career path and academic legitimacy for artists
The introduction of standardized grading and certification systems in dance institutions has significantly professionalized the field. This process provides students with a clear academic path, leading to recognized degrees and certifications. By creating measurable standards for technical proficiency, institutionalization has granted Indian classical dance greater legitimacy within the broader educational system, making it possible for artists to pursue structured careers as performers, teachers, and researchers.

107. (A) Both A and R are true and R is the correct explanation of A.
The Indian classical dance diaspora has a significant influence on the contemporary

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expression. By applying ancient forms to current narratives, dancers can create powerful work that resonates with modern audiences while maintaining a strong connection to their cultural heritage.

92. (C) Shovana Narayan - Kathakali
Understanding the specific specializations of leading dancers is important for identifying their contributions to the field. Yamini Krishnamurthy and Sonal Mansingh are famous for their expertise in multiple classical forms. Madhavi Mudgal is a renowned Odissi exponent. However, Shovana Narayan is a distinguished master of Kathak, known for her innovative work and research in that specific tradition, rather than being an exponent of Kathakali.

93. (A) Both Statement I and Statement II are correct
The institutionalization of Indian dance involved the codification of the traditional training into a structured, year-wise syllabus. This formalized approach mirrored Western academic systems, allowing universities and colleges to offer recognized degrees like a Bachelor's or Master's in Dance. This process has played a significant role in professionalizing the field and providing academic legitimacy to the study of the traditional performing arts in the modern era.

94. (A) Archival research and understanding historical dance notation systems
Reconstructing lost choreographies from the past requires specialized skills beyond technical performance. A dancer must engage in extensive archival research, study historical photographs and recordings, and understand various notation systems that may have been used to document movements. This scholarly approach is essential for accurately reviving the work of early 20th-century masters, ensuring that their creative contributions are preserved and can be performed by future generations.

95. (B) The revival and institutionalization of dance by middle-class pioneers
The decline of the traditional Devadasi system and the social pressures of the Anti-Nautch movement in the early 20th century threatened the survival of classical dance. However, these challenges prompted a revivalist movement led by middle-class pioneers. These individuals sought to reform and institutionalize the arts, transitioning them from temples to the modern stage. This process ensured the survival and widespread social acceptance of forms like Bharatanatyam and Odissi in independent India.

96. (B) Heavy reliance on mythological stories and elaborate stage costumes
Chandralekha was a revolutionary choreographer known for her minimalist aesthetic and deconstruction of traditional forms. Her work moved away from mythological narratives and elaborate costumes to focus on the essential geometry and energy of the human body. By integrating elements from Yoga and martial arts like Kalaripayattu, she created contemporary choreographies that addressed abstract themes and social issues, marking a significant departure from the traditional presentation of Indian classical dance.

97. (B) Kalakshetra - Established in Chennai
Major dance institutions are often located in cities that serve as cultural hubs for specific traditions. Kalakshetra was established in Chennai (formerly Madras) to revive Bharatanatyam. Similarly, Kathak Kendra is a premier institution located in New Delhi, and the Darpana Academy of Performing Arts is based in Ahmedabad. Identifying the correct locations of these academies is important for understanding the geography of institutionalized dance training in India.

98. (B) The traditional sequence of dance items ready for public performance
In the context of classical dance, a repertoire refers to the specific collection of dance items that an artist has mastered and is ready to perform. This often follows a traditional sequence, such as the margam in Bharatanatyam, which begins with an alarippu and concludes with a tillana. A dancer's repertoire represents their technical range and artistic depth, reflecting the specific compositions they have learned within their chosen style.

99. (C) They have led to the complete abandonment of indoor theatre performances.
Large-scale dance festivals held at historical sites like Khajuraho and Konark have a significant impact on cultural tourism and provide grand

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115. (B) It emphasized a holistic education integrated with theosophical ideas
Kalakshetra was founded by Rukmini Devi Arundale with the goal of reviving Bharatanatyam and providing students with a holistic education. The institution's philosophy was deeply integrated with theosophical ideas, emphasizing spiritual growth, aesthetic beauty, and a connection to traditional values. This approach went beyond simple technical training, aiming to produce well-rounded artists who understood the deep cultural and philosophical roots of the classical dance form they were practicing.

116. (B) Concept abstraction using classical vocabulary
Contemporary Indian dance often involves using traditional movements in non-traditional ways to explore modern themes. When a dancer uses the characteristic chakkars (spins) of Kathak to represent the mechanical motion of factory gears, they are engaging in concept abstraction. This process allows the artist to maintain their classical vocabulary while creating a new narrative that addresses the realities of the industrial world, demonstrating the versatility and continued relevance of traditional techniques.

117. (C) Vedantam Satyanarayana Sarma - Odissi
Identifying the masters of various classical dance forms is essential for understanding the field's history. Birju Maharaj is the face of Kathak, and Guru Bipin Singh was a central figure in Manipuri. Srimanta Sankardev is the historical founder of Sattriya. However, Vedantam Satyanarayana Sarma was a legendary exponent of Kuchipudi, famous for his portrayal of female characters in traditional dance dramas, rather than being an artist associated with the Odissi tradition.

118. (A) Both Statement I and Statement II are correct
The Indian diaspora has significantly expanded the global reach of classical dance. This international presence has created a robust market for dance teachers abroad, as expatriate communities seek to maintain their cultural heritage. Furthermore, the growing interest in Indian arts has led several foreign universities to establish dedicated departments or offer specialized courses, providing academic legitimacy and research opportunities for Indian classical dance on a truly global scale.

119. (B) Skills in budgeting, conceptual writing, and project presentation
Applying for a production grant in the modern era requires a set of professional administrative skills. Beyond artistic talent, a choreographer must be able to draft a clear project concept, create a realistic budget, and present their proposal effectively to funding bodies. These competencies are essential for securing the financial resources needed to stage large-scale contemporary productions and ensure the professional management of the creative process from conception to performance.

120. (B) Increased global accessibility and changing audience consumption
The rise of digital media and platforms like YouTube has fundamentally changed how Indian classical dance is consumed. It has led to significantly increased global accessibility, allowing audiences worldwide to view performances and tutorials. This shift has also influenced how artists promote their work and interact with their followers. While it hasn't destroyed traditional systems, it has introduced new ways for the public to engage with and appreciate classical arts in the digital age.

121. (B) Kerala Kalamandalam - Located in Cheruthuruthy, Kerala
Major Indian dance institutions are strategically located in regions that are central to their respective traditions. Kerala Kalamandalam, established by Vallathol Narayana Menon, is located in Cheruthuruthy and is a premier center for Kathakali and Mohiniyattam. Other academies, like Kathak Kendra in New Delhi and Kalakshetra in Chennai, also serve as vital regional and national hubs for the systematic study and preservation of classical performing arts in the modern era.

122. (C) SPIC MACAY - Society for promoting classical music and culture to youth
Various organizations play distinct roles in the promotion of Indian arts. The Sangeet Natak Akademi Award is a prestigious national recognition for performing artists, but it is not the highest civilian award. The ICCR focuses on cultural diplomacy abroad. SPIC MACAY is a prominent non-profit society that works to foster an appreciation for classical music, dance,

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152. (A) I, II and IV
The "New Wave" in Indian dance significantly influenced the field by encouraging multi-disciplinary approaches and focusing on socially relevant themes. It provided a platform for individual artistic expression beyond traditional constraints, allowing choreographers to experiment with new movement vocabularies and stagecraft. Far from destroying classical dance, this movement enriched the tradition by proving its adaptability and relevance to contemporary society, fostering a dynamic and evolving artistic landscape in post-independence India.

153. (C) Statement I is correct but Statement II is incorrect
The Indian Council for Cultural Relations (ICCR) is the primary government body responsible for cultural diplomacy. Its role is to promote Indian culture abroad by sponsoring international tours for artists representing diverse traditions. While its scope is broad, it is not limited to Bollywood; in fact, its primary focus is on showcasing India's rich heritage of classical music, dance, and folk arts to foster global understanding and strengthen international diplomatic and cultural ties.

154. (A) P-1, Q-2, R-3, S-4
Modern Indian choreography is defined by several landmark works and their creators. Shantibardhan produced the puppet-style Ramayana, while Sachin Shankar is known for his work "Train." Chandralekha's "Yantra" explored human geometry, and Narendra Sharma created the profound work "Antim Adhyay." These choreographers utilized their unique artistic visions to expand the boundaries of Indian dance, creating influential productions that addressed a wide range of social, psychological, and aesthetic themes in the modern era.

155. (A) Astad Deboo - Astad Deboo Dance Foundation
Many pioneering contemporary dancers established their own organizations to promote their unique artistic visions. Astad Deboo founded the Astad Deboo Dance Foundation to support his innovative work and collaborations. In contrast, other artists are associated with different institutions: Chandralekha with her space Srija, Shantibardhan with the Little Ballet Troupe, and Uday Shankar with the India Culture Centre. These foundations and academies have been central to the development and professionalization of modern dance in India.

156. (A) Spontaneous improvisation and oral variations became less prominent.
The rigid standardization of classical dance syllabi in modern institutions has led to several changes in how the art is taught and performed. One significant effect is that spontaneous improvisation and the oral variations characteristic of the traditional Guru-Shishya parampara have become less prominent. By prioritizing a uniform and measurable technical proficiency, institutionalization ensures consistent training but can sometimes limit the individual artistic expression and the unique stylistic nuances that were traditionally passed down through personalized mentorship.

157. (A) Both A and R are true and R is the correct explanation of A.
The Indian classical dance diaspora plays a vital role in the global recognition of Indian arts. Diaspora dancers act as cultural ambassadors, bridging traditional Indian practices with the contemporary artistic movements of their host countries. By performing on international stages and engaging in cross-cultural collaborations, they increase global awareness of Indian aesthetics. This dynamic interaction helps to ensure that classical Indian dance remains a vibrant and respected part of the international cultural landscape.

158. (B) A genre using classical vocabularies to explore new modern themes
Contemporary Indian dance is best defined as a genre that utilizes the established vocabularies of classical and folk traditions to explore new, modern themes. Instead of strictly following traditional mythological narratives, contemporary choreographers deconstruct these forms to address current social, psychological, and abstract concepts. This approach creates a relevant and modern artistic language that remains deeply connected to India's cultural heritage while speaking to the experiences of a contemporary audience.

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Centre for Dance in Ahmedabad, which became a major hub for innovation in Kathak. Other significant associations include Rukmini Devi Arundale with Kalakshetra, Mrinalini Sarabhai with the Darpana Academy, and Vempati Chinna Satyam with the Kuchipudi Art Academy. These institutions have been central to the training of new generations and the development of modern classical repertoires.

131. (B) Increased scholarship, research, and documentation of dance history
The integration of dance into the university system has led to the requirement of written examinations on theory and history. This academic shift has significantly increased scholarship and research within the field. Students and practitioners now engage more deeply with the theoretical foundations of their art, leading to better documentation and a more critical understanding of dance history. This scholarly approach complements practical training, ensuring a more well-rounded and historically aware generation of classical dancers.

132. (A) Both A and R are true and R is the correct explanation of A.
Narendra Sharma was a significant modern choreographer whose work was deeply influenced by the creative philosophy of Uday Shankar. He believed that dance should not be confined to traditional mythological tales but should also reflect the struggles and realities of modern life. His choreographies, such as "Antim Adhyay," demonstrated this belief by exploring contemporary social and psychological themes, thereby contributing to the development of a relevant modern dance language for post-independence India.

133. (A) A modern movement with innovative choreography and thematic abstraction
The "New Wave" in Indian classical dance refers to a modern movement characterized by innovative choreography and the exploration of abstract and socially relevant themes. This movement saw artists deconstructing traditional forms to create a new contemporary language that could address modern issues. By experimenting with new spatial dynamics, music, and stagecraft, these choreographers expanded the boundaries of classical dance, making it a vibrant and evolving medium for artistic and social expression.

134. (C) Excessive government funding from the Indian Ministry of Culture
Practicing Indian classical dance in the diaspora presents unique challenges, such as limited access to live traditional musicians and the difficulty of explaining cultural nuances to foreign audiences. Dancers must also balance the preservation of traditional purity with the tastes of diverse international viewers. However, "excessive government funding" is not a typical challenge; in fact, many diasporic artists must seek support from local arts councils or rely on student fees and private sponsorships.

135. (A) I, II, III and V
Chandralekha was a revolutionary figure in Indian dance who was primarily based in Chennai. In her early career, she was a prominent Bharatanatyam dancer but later rejected the traditional margam to develop a deconstructive contemporary style. Her famous work "Yantra" explored human geometry and the energy of the spine. Far from forbidding it, she integrated elements of Yoga and martial arts like Kalaripayattu into her work to create a powerful and abstract dance vocabulary.

136. (B) Using fusion collaborations, workshops, and shorter performance modules
To attract younger and more modern audiences to classical dance, festival organizers often employ innovative strategies. These include using fusion collaborations between classical and modern artists, organizing interactive workshops, and presenting shorter performance modules that are better suited to contemporary viewing habits. These approaches make the classical arts more accessible and engaging for a new generation, helping to ensure the continued relevance and popularity of traditional Indian dance in a changing cultural landscape.

137. (C) Gurus are no longer respected in the dance community.
The role of the Guru in independent India has undergone a transformation, moving from the traditional live-in Gurukul system to a more professional dynamic within institutions. Many senior Gurus now teach in universities or have

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lyrical movements of Manipuri with rigid, robotic motions to address the conflict between nature and technology, they are engaging in a new wave of artistic expression. This approach utilizes the "idioms" of traditional forms to explore complex contemporary themes, demonstrating the versatility and continued relevance of classical techniques in a modern theatrical context.

167. (C) Maya Rao - Odissi revival
Understanding the specific contributions of leading dancers is essential for a clear historical view of the arts. Balasaraswati was a master of abhinaya in Bharatanatyam, and Kumudini Lakhia pioneered group choreography in Kathak. Narendra Sharma established the Bhoomika Creative Dance Centre. However, Maya Rao was a distinguished Kathak exponent and choreographer, known for her work in dance ballets. The revival of Odissi is primarily associated with gurus like Kelucharan Mohapatra and dancers like Sanjukta Panigrahi.

168. (A) Both Statement I and Statement II are correct
International audiences in the Indian diaspora often have high expectations for polished theatrical productions. This demand has encouraged Indian classical dancers to improve their production values, including lighting, sound, and stage design. By adapting to the standards of Western theatres, performers have professionalized the presentation of classical arts. This shift ensures that the subtle nuances of dance are effectively communicated to diverse audiences, enhancing the overall aesthetic impact and global appeal of traditional Indian dance forms.

169. (B) A newly built modern corporate office cafeteria
Major classical dance festivals in India are strategically held at historical temple sites to highlight the nation's architectural and cultural heritage. Locations like the Konark Sun Temple, the Khajuraho Temples, and the Modhera Sun Temple provide prestigious backdrops for these performances. In contrast, a modern corporate office cafeteria lacks the historical significance and aesthetic environment required for a festival aimed at celebrating the link between traditional arts and ancient architecture, making it the least suitable choice.

170. (A) Bureaucratic hurdles and compromises to align with state agendas
While government patronage provides essential financial security for dance institutions, a high reliance on state grants can lead to significant challenges. Institutions may face bureaucratic hurdles and may be pressured to align their artistic and pedagogical choices with official state agendas. This relationship can sometimes limit absolute artistic freedom and lead to a more conservative approach to choreography and repertoire, as organizations strive to maintain the support and recognition of governmental funding bodies.

171. (A) Kerala Kalamandalam
Kerala Kalamandalam is a premier institution dedicated to the preservation and promotion of the traditional performing arts of Kerala. Founded by Vallathol Narayana Menon, it is particularly renowned for its training in Kathakali and Mohiniyattam. The academy's rigorous curriculum and emphasis on traditional pedagogy have made it a central hub for these art forms. While other institutions like Kalakshetra and Kathak Kendra focus on different styles, Kalamandalam remains the primary center for the classical dances of the Southwest region.

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172. (A) Shantibardhan - Puppet style creative dance
Identifying the primary medium or style of 20th-century choreographers is key to understanding the evolution of modern Indian dance. Shantibardhan is celebrated for his innovative puppet-style creative dance, most famously seen in his production of the Ramayana. Other pioneers like Uday Shankar developed a modern "creative" style rather than pure Bharatanatyam, while Kelucharan Mohapatra was a master of Odissi. These artists utilized their unique visions to expand the boundaries of traditional movement and create new forms of theatrical expression.

173. (B) Lineage-based mentoring where knowledge passes to the disciple
The Guru-Shishya parampara is the traditional system of education in Indian performing arts. It is a lineage-based model where knowledge and artistic techniques are passed directly from the Guru (teacher) to the Shishya (disciple) through a long-term, personalized relationship.

and budgets. These organizational competencies are crucial for ensuring the smooth operation of the institution and the effective delivery of its mission to preserve and promote the performing arts at a national or state level.

145. (B) The need for advanced lighting, sound, and frontal choreography
The shift from traditional temple or royal court settings to ticketed proscenium stages fundamentally changed how classical dance is presented. The proscenium arch creates a clear frontal orientation, requiring dancers to reorient their choreography and expressions for a distant audience. This new theatrical environment also necessitated the use of professional lighting and sound systems to enhance the visual and auditory impact of the performance, marking a significant step in the professionalization and modernization of Indian classical dance.

146. (C) Arjuna Award
Several prestigious awards are granted in India specifically for excellence in the performing arts. The Sangeet Natak Akademi Award and the Ustad Bismillah Khan Yuva Puraskar recognize artists across various stages of their careers, while the Kalidas Samman is a major state-level honor. In contrast, the Arjuna Award is the national recognition for outstanding achievement in sports and is not related to the fields of classical music, dance, or theatrical performance.

147. (A) Manjusri Chaki Sarkar - Contemporary expression through Navanritya
Identifying the core focus of prominent artists is essential for understanding the modern dance landscape. Manjusri Chaki Sarkar is celebrated for developing Navanritya, a style that uses traditional idioms for contemporary expression. In contrast, Kelucharan Mohapatra was the primary architect of modern Odissi revival, Astad Deboo pioneered a unique contemporary style blending various forms, and Sachin Shankar was known for his work in the creative dance movement, illustrating the diverse paths taken by 20th-century Indian choreographers.

148. (B) Financial or material support provided to help organize an event
In the modern arts ecosystem, sponsorship refers to the financial or material support provided by private individuals, corporations, or foundations to help organize cultural events. This patronage is essential for covering the production and logistical costs of large-scale dance festivals and concerts. By providing this support, sponsors gain brand visibility while playing a crucial role in ensuring the survival and growth of the traditional performing arts in a market-driven economy.

149. (C) It was initiated in the 21st century to promote Bollywood dance.
The Khajuraho Dance Festival is a prestigious event held annually in Madhya Pradesh. Established in the late 20th century, it promotes Indian classical dance by providing a platform for top performers to showcase their art against the backdrop of ancient temples. Supported by the state's culture department, it attracts global tourists and serves to preserve India's heritage. It is dedicated to classical forms and is not intended for the promotion of commercial Bollywood dance.

150. (A) It led to homogenization through the use of standardized syllabi
The institutionalization of dance has had a profound impact on the diverse regional variations known as Banis or Gharanas. The introduction of standardized syllabi and national examinations has often led to homogenization, where the unique aesthetic nuances of individual lineages are blended or lost in favor of a more uniform and measurable technical style. While this has made dance more accessible, it has also sparked debates about the preservation of stylistic diversity within the major classical traditions.

151. (A) Vempati Chinna Satyam
Vempati Chinna Satyam was a legendary guru who played a crucial role in the refinement and institutionalization of Kuchipudi. By establishing the Kuchipudi Art Academy in Chennai, he moved the art form from its traditional village roots in Andhra Pradesh to the national and international stage. His work involved systematizing the technique and creating numerous new choreographies, making him the most influential figure in the transformation of modern Kuchipudi into a globally recognized classical dance form.

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Temple festival with Gujarat. These events serve as vital platforms for promoting classical arts and cultural tourism.

181. (B) Emergence of diasporic demand for teachers and collaborations
The mass migration of Indians to Western countries has significantly impacted the global landscape of the performing arts. This diaspora has created a strong demand for classical dance and music teachers abroad, as expatriate communities seek to maintain their cultural identity. This phenomenon has led to the establishment of numerous schools, the organization of international festivals, and increased cross-cultural collaborations, ensuring that Indian classical traditions continue to thrive and evolve within a diverse and globalized context.

182. (A) Both A and R are true and R is the correct explanation of A.
The Darpana Academy of Performing Arts, founded by Mrinalini Sarabhai, has been a leader in using the arts for social change. Sarabhai believed that classical dance should not be an isolated, purely decorative form but should reflect and address contemporary social realities. Her choreographies often dealt with themes like human rights and gender equality, proving that traditional idioms can be powerful tools for modern social commentary and demonstrating the ongoing relevance of classical dance in a changing world.

183. (B) Support or financial aid bestowed on an artist or an art form
Patronage in the context of the performing arts refers to the financial or material support provided by individuals, organizations, or governments to sustain artists and their work. Historically, this came from royal courts and temples, but in modern India, it has transitioned to democratic state bodies and corporate sponsors. This support is essential for the preservation of traditional forms, the development of new creative works, and the overall professionalization and survival of the arts in contemporary society.

184. (C) Strict adherence to the Devadasi system
The "New Wave" in Indian dance is defined by its departure from traditional norms and its focus on innovation. Choreographers in this movement move away from purely mythological themes to explore abstract and contemporary social issues. They experiment with spatial dynamics and utilize modern music and minimalist aesthetics. In contrast, strict adherence to the historical Devadasi system is not a part of this modern movement, which instead emphasizes individual artistic expression and the deconstruction of traditional forms.

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185. (A) I, II, III and V
Maya Rao was a seminal figure in Indian dance who recognized the need for professional training in choreography. Deeply influenced by Uday Shankar, she became the first Indian to study choreography in the USSR. She founded the Natya Institute of Kathak and Choreography, where she utilized her Kathak training to create elaborate dance ballets. Her work focused on systematizing the teaching of dance composition, making her a key pioneer in the professionalization of choreography in post-independence India.

186. (B) Evaluating the integration of tradition with innovative execution
To assess contemporary Indian dance that claims a classical foundation, one must evaluate how effectively the artist integrates traditional idioms with innovative execution. This approach acknowledges that tradition is not static but can evolve to address modern themes. By examining how classical techniques are repurposed for new narratives or abstract concepts, scholars and audiences can appreciate the artistic continuity and creative growth within the form, rather than simply checking for a perfect replication of historical repertoires.

187. (C) It dictates the specific themes dancers must choreograph.
The government plays a crucial role in preserving dance through funding, scholarships, and the documentation of performances in national archives. It also bestows prestigious civilian honors like the Padma awards to recognize eminent artists. However, the government does not typically dictate the specific artistic themes or choreographies that dancers must create. Instead, it provides a supportive framework that allows for artistic freedom while ensuring the

159. (C) Formulating the foreign policy of India
Zonal Cultural Centres were established by the government to promote and disseminate the arts at the regional and state levels. Their functions include preserving endangered folk traditions, organizing local cultural festivals, and facilitating exchanges between different regions of the country. However, these centers are cultural organizations and do not have a role in formulating India's foreign policy, which is the responsibility of the Ministry of External Affairs and other high-level government bodies.

160. (A) I, II, III and IV
Astad Deboo was a legendary pioneer of modern dance in India who trained in both Kathak and Kathakali. He developed a distinct contemporary style that integrated Indian aesthetics with international modern movements. Throughout his career, he was known for his social commitment, often working with hearing-impaired artists. His significant contributions were recognized with the Sangeet Natak Akademi Award, marking him as a major figure who successfully expanded the boundaries of Indian choreography on the global stage.

161. (A) Analyzing the shift from oral teaching to the Kathak Kendra syllabi
To document the evolution of Kathak pedagogy in the 20th century, a researcher should analyze the transition from oral traditions to formalized institutional training. The establishment of centers like Kathak Kendra and the creation of standardized syllabi marked a significant shift in how the dance form was taught and preserved. This scholarly approach allows for a critical understanding of how the modernization and institutionalization of education have shaped the technical and aesthetic development of Kathak in the post-independence era.

162. (C) They are exclusively funded and operated by the Central Government.
Sabhas in South India are private cultural societies that serve as primary patrons of classical music and dance. They play a pivotal role in organizing major events, such as the annual Margazhi festival in Chennai. Far from being exclusively government-funded, these organizations are typically independent and rely on a combination of membership fees, ticket sales, and corporate sponsorships. They provide a crucial platform for both young talent and established masters to showcase their art to a dedicated audience.

163. (A) I, II, III, IV
The chronological development of modern Indian dance can be understood through the birth years of its most influential figures. Uday Shankar (born 1900) was the first major pioneer, followed by Mrinalini Sarabhai (born 1918) and Chandralekha (born 1928), both of whom revolutionized the field with their innovative approaches. Astad Deboo (born 1947) represents the next generation of contemporary dancers who further integrated Indian classical foundations with international modern aesthetics in the latter half of the century.

164. (A) A prestigious and rare honor given to eminent masters of the arts
The Sangeet Natak Akademi Fellowship, also known as the Akademi Ratna, is the highest and most prestigious honor bestowed by the national academy for performing arts. It is a rare distinction reserved for eminent masters who have made exceptional and lifelong contributions to the fields of music, dance, and drama. This fellowship recognizes the profound impact of these artists on the preservation and development of India's cultural heritage, placing them at the pinnacle of national recognition.

165. (A) It allowed for preservation through notation and video archiving
Institutionalization has had a significant positive impact on the preservation of the classical dance repertoire. By establishing formal syllabi, academies have facilitated the use of notation systems and modern video archiving to document traditional compositions. This process ensures that rare and valuable works, which were previously transmitted only through oral tradition, are recorded for future generations. This systematic documentation is essential for maintaining the historical and artistic integrity of diverse classical dance forms in the modern era.

166. (A) New wave / contemporary choreography
Contemporary choreography in India often involves a creative synthesis of traditional dance vocabularies with modern concepts and movements. When an artist combines the fluid,

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and traditional culture among young people in schools and colleges across the country.

123. (B) Transitioning from oral traditions to formal, syllabus-driven training
The institutionalization of dance pedagogy marks a shift from the informal, oral traditions of the Guru-Shishya parampara to a more structured and academic model. This involves the creation of formal syllabi, written examinations, and classroom-based instruction. By codifying the training process, institutions can teach larger numbers of students and provide recognized certifications, ensuring that the technical foundations of classical dance are preserved and transmitted systematically in the modern educational landscape.

124. (C) His style is recognized as one of the 8 classical dances by the SNA.
Uday Shankar was a pioneering figure who created a modern Indian dance style that blended classical and folk elements with Western stagecraft. While he founded the influential India Culture Centre in Almora and used innovative theatrical techniques, his "creative dance" style is not classified as one of the eight major classical dances by the Sangeet Natak Akademi. Instead, it is recognized as a seminal modern movement that significantly influenced the development of contemporary Indian dance.

125. (A) Articulating the theoretical foundation of modern work in aesthetics
Contemporary dancers often face criticism from traditionalists who value strict adherence to established forms. An appropriate strategy to address this is for the artist to articulate the theoretical and aesthetic foundations of their work. By explaining the creative process and the relationship between tradition and innovation, the dancer can provide a scholarly context for their contemporary expressions, fostering a deeper understanding and dialogue between the traditional and modern artistic communities.

126. (B) Birju Maharaj
Birju Maharaj was a legendary figure who brought the Lucknow gharana of Kathak to immense national and international prominence. As a dancer, choreographer, and guru, he refined the style and expanded its repertoire through numerous innovative ballets and stage presentations. His work in both classical performance and cinema made him the most recognized face of Kathak in independent India, and his teaching at Kathak Kendra influenced generations of modern practitioners.

127. (A) I, II and IV
The government plays a vital role in supporting the arts through various initiatives. It provides financial security through pensions for senior artists and funds autonomous bodies like the Sangeet Natak Akademi and ICCR. Furthermore, state governments organize and support major cultural events like the Khajuraho Dance Festival. These efforts ensure the preservation of traditional arts and provide essential platforms for performers without dictating the specific artistic themes or choreographies they must produce.

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128. (C) Statement I is correct but Statement II is incorrect
The Sangeet Natak Akademi was established in 1953 as India's first national academy for the performing arts. Its primary objective is to promote and preserve the nation's diverse heritage of classical music, dance, and drama. While it recognizes contemporary developments, its core focus is not on popular or commercial forms like Bollywood. Instead, it serves as the apex body for safeguarding and advancing traditional performing arts through awards, grants, and specialized institutions.

129. (B) P-3, Q-1, R-2, S-4
Cultural organizations in India have specialized roles within the artistic ecosystem. The ICCR handles cultural diplomacy and international artist tours. SPIC MACAY focuses on grassroots promotion among students. The Sangeet Natak Akademi is the national apex body for performing arts policy and recognition. Finally, Zonal Cultural Centres were established to specifically promote and disseminate the traditional and folk arts of their respective regions at the local and state levels.

130. (A) Kumudini Lakhia - Kadamb
Many prominent dancers are deeply associated with the institutions they founded or led. Kumudini Lakhia established the Kadamb

This method involves more than just technical training; it is a holistic process of mentorship that includes the transmission of cultural values, philosophy, and the unique aesthetic nuances of a particular stylistic school or gharana.

174. (C) She strictly opposes the institutionalization of dance.
Sonal Mansingh is a distinguished exponent of both Odissi and Bharatanatyam and a prominent figure in the Indian cultural landscape. She has been recognized with numerous awards and has served as a Member of Parliament. Far from opposing institutionalization, she established the Centre for Indian Classical Dances (CICD) to promote and teach these traditional forms. Her work as both an artist and a leader highlights the important role of institutions in the modern preservation and systematic dissemination of classical arts.

175. (B) She blended classical training with social theme choreography
Mrinalini Sarabhai was a transformative figure in Indian dance who successfully integrated her training in Bharatanatyam and Kathakali with a modern social consciousness. She founded the Darpana Academy, where she created innovative choreographies that addressed contemporary issues such as human rights and social justice. By utilizing the classical vocabulary to explore these relevant themes, she proved that traditional dance could be a powerful medium for social commentary, significantly influencing the direction of modern choreography in independent India.

176. (A) Shantibardhan
Shantibardhan was a creative visionary who founded the Little Ballet Troupe in Mumbai, which later moved to Gwalior and then Bhopal. This company became a major center for innovative creative dance in India. Shantibardhan's work, such as his puppet-style Ramayana, was known for its unique blend of folk and classical elements. His troupe played a significant role in the development of modern dance ballet, influencing generations of performers and choreographers with its creative approach to movement and storytelling.

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177. (A) I, II and III
Ram Gopal was an internationally acclaimed dancer who played a pivotal role in introducing Indian classical dance to Western audiences in the mid-20th century. He was known for his high production values and elaborate costumes that were inspired by traditional temple sculptures. Far from being a pure traditionalist, he was a sophisticated performer who collaborated with international artists and utilized modern stagecraft to create a professional and respected image for Indian arts on the global stage.

178. (A) Both Statement I and Statement II are correct
The institutionalization of dance pedagogy has led to a focus on technical precision and measurable outcomes. Standardized syllabi are often designed to evaluate uniform technical skills across a large number of students. While this ensures a consistent foundation, it can sometimes prioritize technical mastery over individual emotional expression or "abhinaya." This shift highlights a fundamental difference between the classroom-based model of modern academies and the more personalized, artistically driven mentoring historically found in the traditional Guru-Shishya parampara.

179. (C) P-2, Q-1, R-3, S-4
The Government of India recognizes exceptional artistic contributions with the Padma awards. Legendary figures such as Balasaraswati (1977), Uday Shankar (1971), and Birju Maharaj (1986) were honored with the Padma Vibhushan for their lifelong dedication to the arts. Rukmini Devi Arundale was also recognized with the Padma Bhushan in 1956. These high civilian honors reflect the national importance of these artists in the revival, preservation, and global promotion of Indian classical dance and culture.

180. (A) Nishagandhi Festival - Kerala, open to all classical forms
Identifying the correct location and focus of dance festivals is essential for understanding the cultural geography of India. The Nishagandhi Festival is a prestigious annual event held in Kerala that features a diverse range of classical dance forms from across the country. In contrast, other festivals are associated with different regions: Natyanjali with Tamil Nadu, Khajuraho with Madhya Pradesh, and the Modhera Sun

established their own private academies. Despite these changes, Gurus remain deeply respected as the primary keepers of traditional knowledge and artistic lineage. Their expertise and guidance continue to be essential for the training and development of serious practitioners in the classical arts.

138. (B) His aesthetic presentation and collaborations in the European scene
To evaluate the international impact of Ram Gopal, a researcher should focus on his work in the European scene. He was instrumental in introducing Indian classical dance to Western audiences through high-quality stage presentations and collaborations with ballet dancers. His aesthetic choices, including elaborate costumes and sophisticated lighting, helped create a professional and respected image for Indian arts abroad. This historical contribution was vital for the global recognition of forms like Bharatanatyam and Kathakali in the mid-20th century.

139. (B) Kathak
Kumudini Lakhia is a pioneering figure who is best known for her revolutionary innovations in the field of Kathak. She founded the Kadamb Centre for Dance, where she transformed the traditional solo dance form into a vibrant medium for group choreography. Her work introduced new spatial concepts and modern themes, significantly influencing the presentation of Kathak on the contemporary stage and making her one of the most influential choreographers in the history of the art form.

140. (A) It was founded by Dr. Kiran Seth.
SPIC MACAY (Society for the Promotion of Indian Classical Music and Culture Amongst Youth) was founded by Dr. Kiran Seth in 1977. It is a non-profit organization that works to expose young students to the rich heritage of Indian classical music, dance, and folk arts through concerts and workshops in schools and colleges. Its primary goal is to foster an appreciation for traditional culture and ensure that these art forms remain a vibrant part of the modern educational experience.

141. (B) Chandralekha
Chandralekha was a revolutionary choreographer who utilized a powerful movement vocabulary to address social and gender issues. She deconstructed traditional forms like Bharatanatyam and integrated elements from the martial art Kalaripayattu and Yoga. This approach allowed her to create powerful stage works that challenged patriarchal norms and explored themes of female autonomy and physical energy. Her deconstructive methodology marked a significant shift in contemporary Indian dance, emphasizing the strength and geometry of the human body over romantic narratives.

142. (C) Maya Rao - Navanritya
Many pioneers of Indian dance are identified by the institutions or styles they established. Uday Shankar founded the Almora Centre, Rukmini Devi Arundale established Kalakshetra, and Mrinalini Sarabhai founded the Darpana Academy. However, "Navanritya" is a specific contemporary style developed by Manjusri Chaki Sarkar, not Maya Rao. Maya Rao's primary contribution was in the field of Kathak choreography and the establishment of the Natya Institute of Kathak and Choreography.

143. (C) Statement I is correct but Statement II is incorrect
The Indian diaspora has led to a significant increase in the performance of Arangetrams (debut solo recitals) in countries like the USA and the UK. These events mark a major milestone in a student's classical dance training. However, these performances are not state-funded; instead, they are usually private events financed by the student's family, involving significant expenses for the venue, costumes, and live musical accompaniment, highlighting the continued community commitment to preserving traditional arts abroad.

144. (A) Administrative skills, pedagogical planning, and financial management
Managing a state-sponsored dance institute requires a diverse set of professional competencies beyond artistic expertise. A director must possess strong administrative skills to navigate bureaucracy, pedagogical planning abilities to oversee the curriculum, and financial management skills to handle grants

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continued survival and national promotion of the diverse performing arts.

188. (A) The influence of the 'New Wave' and choreography techniques
When a traditional dancer transitions from solo to group choreography and incorporates modern stagecraft like levels and lighting, it primarily reflects the influence of the "New Wave" in Indian dance. This movement encourages choreographers to experiment with spatial dynamics and theatrical elements to expand the boundaries of classical forms. By moving beyond the traditional solo format, artists can create visually complex and contemporary stage presentations that resonate with modern audiences while maintaining their technical classical foundations.

189. (A) Rabindranath Tagore's dance-dramas and regional classical forms
Manjusri Chaki Sarkar's Navanritya style was deeply rooted in the aesthetic philosophy of Rabindranath Tagore. She drew inspiration from Tagore's dance-dramas, which emphasized emotional expression and a departure from rigid traditionalism. By blending these ideas with various regional classical and folk idioms, she created a contemporary dance language that focused on social consciousness and the physical empowerment of the dancer. Her work remains a significant example of how traditional roots can be evolved into a relevant modern artistic expression.

190. (A) It standardized the adavus and created a systematic training module
Kalakshetra has had a profound impact on the pedagogy of Bharatanatyam by introducing a highly structured and systematic approach to training. Under the leadership of Rukmini Devi Arundale, the institution standardized the "adavus" (basic steps) and created a uniform curriculum that is now widely followed. This process of institutionalization ensured that students received a consistent technical foundation, playing a key role in the professionalization of the art form and its transition to the modern stage in the 20th century.

191. (B) Using classical frameworks to explore contemporary social issues
Contemporary Indian dancers often utilize traditional frameworks to address modern concerns. When an artist uses the "Navarasa" (the nine classical emotions) to depict the struggles of mental health, they are applying a traditional tool to a contemporary social issue. This approach demonstrates the deep psychological and expressive range of the classical vocabulary. By repurposing ancient concepts for modern narratives, the artist proves that traditional dance can be a powerful and relevant medium for addressing the complexities of today's world.

192. (C) Chandralekha - Classical Kathak
Identifying the primary styles associated with leading choreographers is essential for a clear understanding of the field's history. Astad Deboo is a pioneer of contemporary dance, and Shantibardhan is known for his puppet-style choreography. Uday Shankar is the father of creative dance and modern Indian ballet. However, Chandralekha was a revolutionary figure in contemporary dance who deconstructed Bharatanatyam, not Kathak, to focus on the geometry and energy of the human body, marking a significant stylistic departure.

193. (A) Both Statement I and Statement II are correct
The institutionalization of Indian dance has often led to a separation between theoretical study (Shastra) and practical performance (Prayoga) in the curriculum. In contrast, the traditional Guru-Shishya parampara emphasized a cohesive approach where the Guru taught both elements together as a unified whole. While modern institutions provide structured academic knowledge, the separation can sometimes create a gap between the understanding of ancient texts and their physical application, a challenge that many contemporary practitioners seek to bridge in their artistic training.

194. (B) Knowledge of pioneers and the ability to program major festivals
Curating a festival dedicated to the pioneers of modern Indian dance requires a high level of specialized knowledge and organizational skill. A curator must have a deep understanding of the history of the "New Wave" and the individual contributions of artists like Uday Shankar

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a balanced approach is most appropriate. By combining a structured, academic syllabus with opportunities for personal mentoring and intensive workshops with senior gurus, the institution can provide both a broad technical foundation and the deeper artistic insights characteristic of traditional lineage-based learning. This hybrid model helps to adapt the ancient system of mentorship to the contemporary world while ensuring the transmission of stylistic nuances and holistic artistic knowledge.

237. (B) Awards are strictly given based on hereditary lineage rather than merit.
National awards for the performing arts in India are designed to recognize and celebrate artistic excellence and merit. Prestigious honors like the Padma Awards and the Sangeet Natak Akademi Puraskar are bestowed on eminent artists who have made significant contributions to their field, regardless of their hereditary lineage. State governments also offer major awards, like the Kalidas Samman. These recognitions are based on a rigorous evaluation of the artist's skills, creative work, and impact on the preservation and promotion of Indian culture.

238. (B) The institutionalization and democratization of dance pedagogy
The transition of a traditional dance form from personal, small-scale mentoring to a large-scale institutional model illustrates the process of institutionalization and democratization. By creating year-wise syllabi and employing junior instructors to handle larger groups of students, an artist makes dance education more accessible to a broader section of society. This structured approach professionalizes the training process and provides recognized certifications, ensuring that the technical foundations of the art form are preserved and transmitted systematically in the modern educational landscape.

239. (B) The theme of death and the psychological journey associated with it
Narendra Sharma's celebrated choreography "Antim Adhyay" (The Last Chapter) is a profound work that moves away from traditional mythological narratives to explore deep psychological and existential themes. It deals primarily with the concept of death and the journey of the human soul. By addressing such universal and abstract themes through a modern dance vocabulary, Sharma demonstrated the power of contemporary choreography to reflect on the complexities of the human experience, marking a significant contribution to the modern dance movement in post-independence India.

240. (B) It increased youth exposure to arts through school demonstrations
SPIC MACAY has had a profound impact on the cultural education of young people in India. By organizing lecture-demonstrations and concerts in schools and colleges, it has significantly increased youth exposure to classical music, dance, and folk arts. These initiatives provide students with direct interaction with leading artists, fostering a deeper appreciation for India's rich cultural heritage. This grassroots movement has been essential for ensuring that traditional arts remain relevant and appreciated by new generations in an increasingly globalized world.

241. (B) Contemporary thematic exploration using traditional structural elements
Contemporary Indian choreography often involves using traditional structural elements, such as "Talas" (rhythmic cycles), to explore non-traditional themes. When a choreographer pairs these classical rhythms with everyday pedestrian movements to depict urban life, they are engaging in contemporary thematic exploration. This approach allows the artist to maintain a link to classical grammar while creating a new narrative that reflects modern realities. It demonstrates how traditional tools can be repurposed to create a relevant and modern artistic language that resonates with contemporary audiences.

242. (C) Rukmini Devi Arundale - Bhoomika
Identifying the correct associations between pioneers and the institutions they founded is essential for understanding the history of Indian dance. Kumudini Lakhia established Kadamb, Mrinalini Sarabhai founded Darpana, and Vallathol Narayana Menon established Kerala Kalamandalam. However, Rukmini Devi Arundale is the legendary founder of the Kalakshetra Foundation in Chennai. "Bhoomika" was established by the modern choreographer Narendra Sharma. These specialized academies have been central to the revival and systematic

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innovative spatial dynamics and modern themes, significantly influencing the evolution of Kathak. By expanding the technical and aesthetic possibilities of the form, she made it a vibrant medium for contemporary theatrical expression through her institution, the Kadamb Centre for Dance.

202. (A) I, II and IV
During the 1970s and 1980s, Doordarshan played a crucial role in bringing Indian classical dance to a national audience. By regularly featuring programmes of music and dance, the state broadcaster provided a massive platform for artists beyond the traditional sabhas of South India or the courts of the North. This media exposure was instrumental in popularizing classical arts among the masses and helped to build a new and diverse audience for traditional and contemporary performances across the entire country.

203. (C) Statement I is correct but Statement II is incorrect
Sonal Mansingh is one of India's most celebrated classical dancers and was honored with the Padma Vibhushan for her lifelong contribution to the arts. She is primarily known as a renowned exponent of both Odissi and Bharatanatyam, rather than being a specialist in Kathakali. Her work as a performer, teacher, and cultural leader has been instrumental in the promotion and preservation of Indian classical traditions on both the national and international stage.

204. (B) P-2, Q-3, R-1, S-4
Many pioneering dancers established influential institutions in specific regions. Mrinalini Sarabhai and Kumudini Lakhia were both based in Gujarat, where they founded the Darpana Academy and Kadamb, respectively. Chandralekha was primarily based in Tamil Nadu, where she developed her unique deconstructive style in Chennai. Manjusri Chaki Sarkar was centered in West Bengal, where she pioneered the Navanritya movement. These regional hubs became vital centers for innovation and the training of future generations in contemporary Indian dance.

205. (B) Sachin Shankar - Ballet Unit
Identifying the organizations founded by 20th-century choreographers is key to understanding the history of modern Indian dance. Sachin Shankar, a cousin of Uday Shankar, founded the "Ballet Unit" in Mumbai to create innovative creative dance productions. In contrast, other institutions were established by different leaders: the Natya Institute by Maya Rao, the Bhoomika Centre by Narendra Sharma, and the Darpana Academy by Mrinalini Sarabhai. These organizations provided essential spaces for experimental work and professional training in contemporary Indian choreography.

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206. (A) Festivals often cater to popular tastes and market 'star' performers
The reliance on heavy corporate sponsorships for major dance festivals has significantly influenced the programming and marketing of these events. To appeal to a wider audience and satisfy the requirements of sponsors, festivals often prioritize popular tastes and feature well-known "star" performers. While this ensures financial viability and high production values, it can sometimes make it more difficult for younger or less commercial artists to find a platform, highlighting the complex relationship between artistic merit and market-driven patronage.

207. (A) Both A and R are true and R is the correct explanation of A.
The traditional Guru-Shishya parampara has undergone major modifications in modern India due to changing social and economic realities. The demands of formalized education, institutional schedules, and the need for professional careers have made the traditional live-in "Gurukul" system largely impractical for most students. Consequently, many gurus now operate within academic frameworks or private academies, integrating elements of personalized mentoring with structured syllabi to adapt the ancient model of lineage-based learning to the contemporary world.

208. (B) Expressional aspects of dance used to convey emotion and narrative
In Indian classical dance, "abhinaya" refers to the art of expression and storytelling. It is the means through which the dancer conveys emotions, moods, and the nuances of a narrative to the audience. This multifaceted concept includes facial expressions, hand gestures (mudras), and body language. Abhinaya is what gives classical

dance its deep emotional and spiritual dimension, allowing the performer to bridge the gap between technical skill and meaningful communication within the traditional framework.

209. (B) Bollywood Dance
The Sangeet Natak Akademi officially recognizes several major forms as Indian classical dances, including Bharatanatyam, Kathakali, and Sattriya. These forms are characterized by their deep historical roots, complex technical grammar, and adherence to traditional texts like the Natya Shastra. In contrast, Bollywood dance is a commercial and popular style that blends various influences, including folk, classical, and modern Western movements. It is categorized as an entertainment and cinematic form rather than a classical tradition within the national academy's framework.

210. (A) I, II, III and V
Sachin Shankar was a prominent figure in the creative dance movement and was deeply influenced by the work of his cousin, Uday Shankar. He established the Ballet Unit in Mumbai, where he created choreographies that explored social themes and the lives of common people, such as his production "Train." His work was characterized by an innovative approach that utilized a diverse movement vocabulary to create modern Indian ballets that were accessible and relevant to contemporary urban audiences.

211. (B) Using spoken word and lighting to contextualize the classical form
For a diasporic dancer aiming to connect traditional Indian dance with a Western audience, using modern theatrical tools is a highly effective strategy. By incorporating spoken word to explain the narrative and utilizing dynamic lighting to enhance the visual impact, the artist can contextualize the classical form for those unfamiliar with its conventions. This approach makes the performance more accessible and engaging while maintaining the technical integrity of the traditional vocabulary, fostering cross-cultural appreciation.

212. (C) It only teaches Western Ballet.
The Natya Institute of Kathak and Choreography was founded by the legendary guru Maya Rao. It is a specialized institution dedicated to providing structured training in the art of dance composition and the refinement of Kathak. Far from teaching only Western Ballet, it aims to systematize the teaching of traditional Indian choreography. Its curriculum is designed to produce professional artists who can create innovative dance ballets while remaining deeply grounded in the technical foundations of Indian classical dance.

213. (A) I, IV, II, III
The institutionalization of Indian arts followed a specific chronological sequence. Kalakshetra was founded early in 1936, followed by the passing of the Devadasi Dedication Abolition Act in Madras. The national Sangeet Natak Akademi was established after independence in 1953. Finally, the official recognition of Sattriya as a classical dance by the SNA occurred much later, in the year 2000. These events reflect the ongoing process of reviving, formalizing, and expanding the canon of Indian classical performing arts.

214. (B) Chandralekha
Chandralekha was a revolutionary figure who bridged the gap between classical and contemporary dance in India. Her work was characterized by a deconstruction of Bharatanatyam and a focus on the essential geometry and energy of the human body. By utilizing minimalist costumes and incorporating elements from Yoga and Kalaripayattu, she created a powerful modern aesthetic that challenged traditional narratives. Her choreographies were abstract and contemporary, yet deeply rooted in the physical disciplined foundations of Indian movement traditions.

215. (B) ZCCs aim to promote and disseminate the arts of their own regions
Zonal Cultural Centres were established by the government to decentralize cultural patronage and promote the diverse heritage of India's different regions. Their primary objective is to preserve and disseminate the folk and traditional arts of their respective states. By organizing regional festivals and providing platforms for local artists, these centers ensure that cultural promotion reaches beyond major cities to the grassroots level. They serve as vital links for fostering cultural exchange and appreciation

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across the country's diverse linguistic and artistic landscape.

216. (A) Applying a traditional dance form to a modern contemporary narrative
Contemporary Indian dance often involves the creative reinterpretation of traditional forms to address modern themes. When a choreographer utilizes the narrative structure and storytelling techniques of Kathak to describe a modern immigrant's journey, they are applying a traditional idiom to a contemporary narrative. This process demonstrates the adaptability and expressive power of classical dance, proving that its vocabulary can effectively communicate complex modern experiences while maintaining a strong link to cultural heritage and traditional performance techniques.

217. (C) Astad Deboo - Recognized pioneer of pure traditional Odissi dance
Understanding the core contributions of leading artists is essential for a clear view of modern Indian dance history. Shantibardhan is known for his puppet-style Ramayana, and Uday Shankar is famous for his film "Kalpana." Kumudini Lakhia created the innovative work "Dhabkar." However, Astad Deboo was a pioneer of contemporary dance who synthesized Indian aesthetics with international modern movements, rather than being an artist associated with the preservation of pure traditional Odissi, which is led by masters like Kelucharan Mohapatra.

218. (A) Both Statement I and Statement II are correct
The shift of Indian classical dance from temples and royal courts to modern proscenium stages fundamentally changed the performer-audience relationship. The proscenium arch creates a clear frontal view, requiring dancers to reorient their choreography and exaggerate their expressions to be effective for a distant audience. This transition eliminated the intimate, multi-directional interaction characteristic of traditional settings, leading to the development of a more theatrical and presentational style of classical dance that is common in today's urban auditoriums.

219. (C) Memorizing the entire Natya Shastra in Sanskrit
To secure a national grant in contemporary India, an artist needs a set of professional administrative skills. This includes the ability to draft a clear proposal, understand the specific guidelines of funding bodies like the Sangeet Natak Akademi, and provide documented evidence of their work. While having a deep knowledge of traditional texts is valuable for an artist, memorizing the entire Natya Shastra in Sanskrit is not a practical requirement or a key competency for navigating the modern bureaucratic process of applying for financial support.

220. (A) Establish national academies and awards to recognize artistic merit
Following independence, the Indian government sought to democratize patronage for the arts. This was achieved by establishing national academies like the Sangeet Natak Akademi and creating awards to recognize artistic merit. This institutional framework provided a structured way to support and promote traditional arts beyond the former royal courts. By providing grants, festivals, and recognition, the state ensured that the performing arts remained a vibrant part of the national identity while becoming accessible to a wider and more diverse segment of society.

221. (A) Srjan
Identifying the key institutions associated with specific classical dance forms is fundamental to understanding the artistic landscape. Srjan is a premier institution founded by the legendary Guru Kelucharan Mohapatra, dedicated specifically to the preservation, teaching, and promotion of Odissi dance. While other academies like Kerala Kalamandalam or Kalakshetra focus on different regional traditions, Srjan remains a central hub for the systematic study and advancement of Odissi, continuing the legacy of its founding master through new generations of performers and teachers.

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222. (A) Chidambaram Natyanjali - Tamil Nadu
Major classical dance festivals are often held at prestigious historical sites within specific Indian states. The Chidambaram Natyanjali Festival is a prominent event dedicated to Lord Shiva, held in Tamil Nadu. Other major festivals are associated with different regions: the Konark Festival is in Odisha, the Modhera Festival is in Gujarat, and the Khajuraho Festival is in Madhya Pradesh. These events are essential for promoting classical

arts and cultural tourism, providing grand stages for top performers against ancient architectural backdrops.

223. (B) The debut on-stage performance after years of rigorous training
In the South Indian classical traditions, particularly Bharatanatyam and Kuchipudi, an "Arangetram" is a significant milestone. It marks the student's debut solo performance on a public stage after years of intensive and rigorous training under a Guru. This event serves as a graduation ceremony, demonstrating the student's technical proficiency and mastery of the traditional repertoire. It is an important social and cultural occasion that celebrates the formal entry of the young artist into the professional world of classical performance.

224. (C) It resulted in the complete eradication of classical dance in India.
The Indian classical dance diaspora has had a major positive impact on the global presence of these art forms. It has increased international awareness, fostered global funding opportunities, and encouraged vibrant cross-cultural collaborations. Far from eradicating classical dance in the home country, the diaspora's activities often strengthen the domestic tradition by providing new avenues for exchange and recognition. The arts continue to thrive both within India and abroad, with both communities contributing to the ongoing development and global appreciation of traditional forms.

225. (A) A contemporary vocabulary synthesizing Indian and Western techniques
Astad Deboo was a legendary figure who developed a unique and influential choreographic style. His work was characterized by a contemporary vocabulary that synthesized traditional Indian aesthetics, derived from his training in Kathak and Kathakali, with international modern dance movements. This innovative approach allowed him to create a distinct and personal language that transcended cultural boundaries. His career was defined by his ability to bridge the gap between tradition and innovation, making him a central figure in the history of modern Indian dance.

226. (A) Vallathol Narayana Menon and Kalamandalam Kalyanikutty Amma
The institutionalization and preservation of Mohiniyattam are primarily credited to the efforts of Vallathol Narayana Menon and the legendary Guru Kalamandalam Kalyanikutty Amma. Together, they worked through the Kerala Kalamandalam to rescue the art form from neglect and provide it with a structured pedagogical framework. Their dedication to refining the technique and expanding the repertoire was essential for the survival and modern revival of Mohiniyattam, establishing it as one of India's major classical dance forms in the post-independence era.

227. (A) I, II and III
Institutionalization has brought significant benefits to Indian dance, including the democratization of education and the creation of structured syllabi and examinations. It has also provided a reliable source of income for many artists as salaried teachers in universities and academies. However, it is widely acknowledged that the large-scale, classroom-based model of modern institutions can rarely replicate the intense and intimate spiritual bond that was historically the hallmark of the traditional live-in Guru-Shishya parampara or Gurukul system.

228. (C) Statement I is correct but Statement II is incorrect
Contemporary Indian dance is often defined by its use of thematic abstraction and a minimalist aesthetic in stage design. However, this does not mean that contemporary dancers completely reject classical movements. In fact, most contemporary choreographers in India use their traditional training as a foundation, deconstructing and reinterpreting classical physical movements to create a new artistic language. This approach allows them to address modern themes while remaining deeply connected to the technical rigour and cultural heritage of Indian classical dance.

229. (C) P-2, Q-1, R-4, S-3
Identifying the primary specializations of celebrated masters is essential for understanding the classical dance landscape. Kalamandalam Gopi is a legendary master of Kathakali, while Birju Maharaj brought the Lucknow Kathak

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gharana to national prominence. Sanjukta Panigrahi was a key figure in the revival of Odissi, and Yamini Krishnamurthy is a renowned exponent of both Kuchipudi and Bharatanatyam. These artists have played pivotal roles in the modern institutionalization, refinement, and global popularization of their respective traditional art forms.

230. (B) Chandralekha - Demystification and focus on the body's energy
The work of modern choreographers is characterized by distinct artistic philosophies. Chandralekha was known for her deconstructive approach, which aimed at demystifying traditional forms to focus on the essential energy and geometry of the human body. In contrast, other pioneers had different focuses: Uday Shankar on "creative" dance ballets, Kelucharan Mohapatra on the traditional revival of Odissi, and Shantibardhan on innovative puppet-style storytelling. These diverse approaches have significantly expanded the boundaries of Indian choreography in the post-independence era.

231. (A) Enhanced visual storytelling that may overshadow subtle abhinaya
The integration of modern technology, such as digital backdrops, into classical dance productions has significantly changed the visual landscape of performances. While these tools can enhance storytelling and create striking theatrical effects, they also present challenges. There is a risk that elaborate visual elements may overshadow the subtle "abhinaya" or expressive nuances of the dancer, which are central to the classical tradition. This phenomenon highlights the ongoing debate about the appropriate balance between modern production values and the preservation of traditional artistic priorities.

232. (A) Both A and R are true and R is the correct explanation of A.
The establishment of the Sangeet Natak Akademi in 1953 was a seminal moment in the history of Indian arts. As the national academy for the performing arts, it provided the essential framework for institutionalization by offering state recognition and funding. By creating a centralized platform for the promotion and preservation of music, dance, and drama, the Akademi has played a crucial role in safeguarding India's diverse cultural heritage and supporting the professional growth of artists across the country.

233. (A) A contemporary methodology based on idioms and social consciousness
Navanritya is a contemporary dance methodology formulated by Manjusri Chaki Sarkar. It is based on the deconstruction of traditional classical and folk idioms to create a modern language for social expression. This style is characterized by its focus on social consciousness and the physical empowerment of the dancer, often addressing gender and human rights issues. By exploring these relevant themes through a modernized vocabulary, Navanritya remains a significant example of how traditional Indian dance can be evolved for contemporary artistic and social relevance.

234. (C) The Indian Army
Contemporary patronage for the performing arts in India comes from a variety of sources, including both central and state governments, corporate CSR initiatives, and private cultural societies like Sabhas. These entities provide the necessary financial and logistical support for artists and festivals. In contrast, the Indian Army is a professional military force with no mandate or historical role in the systematic patronage, funding, or promotion of classical dance, making it an inappropriate choice within the modern cultural ecosystem.

235. (B) I, III and IV
Uday Shankar was a visionary who is widely considered the father of modern dance in India. While he was deeply influenced by the Russian ballerina Anna Pavlova, his training was primarily in the arts rather than under her as a dancer. His work, including his influential film "Kalpana," showcased a unique style that used Indian classical and folk elements without being bound by their rigid traditional grammar. His international tours and Almora center were essential for popularizing this modern aesthetic on the global stage.

236. (B) Combining structured syllabi with personal mentoring and workshops
For a modern dance institution aiming to preserve the essence of the Guru-Shishya parampara,

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and Chandralekha. Additionally, the ability to program a diverse range of performances and manage the logistics of a major cultural event is essential. These professional competencies are crucial for effectively celebrating the legacy of innovation in Indian dance.

195. (A) The loss of artistic nuances for measurable technical proficiency
The introduction of standardized grading in dance institutions has had complex effects on the art form. While it has professionalized training and provided a clear academic path for students, it can also lead to a focus on measurable technical proficiency over subtle artistic nuances. By prioritizing uniform standards for examinations, institutionalization may sometimes limit the scope for individual stylistic expression and the development of deep "abhinaya," which were traditionally nurtured through more personalized and flexible mentoring systems in the Guru-Shishya parampara.

196. (B) Coachella
Many major festivals in India are dedicated to showcasing the nation's heritage of classical music and dance. Events like the Konark Festival, the Khajuraho Festival, and the Mukteswar Festival provide prestigious platforms for classical performers to showcase their art in historically significant settings. In contrast, Coachella is a commercial and popular music festival held in the United States, focusing on contemporary rock, indie, and electronic dance music rather than the traditional or classical performing arts of India.

197. (B) Chandralekha - Yantra
Identifying the correct choreographic works of prominent artists is essential for understanding their aesthetic contributions. Chandralekha's "Yantra" is one of her most famous works, exploring human geometry and physical energy. In contrast, other choreographers are associated with different productions: Mrinalini Sarabhai with works like "Memory," Shantibardhan with the puppet-style Ramayana, and Narendra Sharma with "Antim Adhyay." These landmark productions illustrate the diverse creative paths taken by contemporary Indian choreographers to address social and abstract themes.

198. (A) The blending of Indian classical dance with global dance styles
In the context of the Indian dance diaspora, "fusion" refers to the creative blending of traditional Indian classical techniques with global dance styles, such as modern, contemporary, or hip-hop. This approach allows diasporic artists to express their bicultural identities and connect with diverse international audiences. Fusion dance represents the dynamic and evolving nature of Indian culture as it adapts to new environments, creating vibrant new genres that remain rooted in tradition while embracing the influences of a globalized artistic world.

199. (C) They are exclusively given to dancers from North India.
The Sangeet Natak Akademi Awards are prestigious national honors announced annually to recognize excellence in the performing arts. They include a cash prize and a Tamrapatra and are conferred by the President of India. These awards are inclusive and are granted to eminent artists and scholars from across the entire country, representing various regional traditions of music, dance, and drama. They honor both practitioners and theorists, ensuring the systematic recognition of significant contributions to India's diverse cultural heritage.

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200. (B) They abandoned strict grammar for a free choreographic vocabulary
Early pioneers of the "New Wave," such as Uday Shankar, often faced criticism from traditional purists because they abandoned the strict grammar of individual classical forms. Instead, they created a new "creative" dance style that utilized a freer choreographic vocabulary, drawing inspiration from both Indian and Western traditions. This departure from established norms was seen by some as a threat to the purity of the arts, yet it was essential for making Indian dance accessible and relevant on the modern global stage.

201. (A) Kumudini Lakhia
Kumudini Lakhia is a revolutionary Kathak artist who transformed the presentation of the dance form on the modern stage. She is widely credited with moving away from the traditional solo format to create complex and mathematically precise group choreographies. Her work utilized

teaching of different classical traditions in the modern era.

243. (A) Both Statement I and Statement II are correct
The transition of classical dance to modern proscenium stages has necessitated significant changes in performance technique. Because of the physical distance between the performer and the audience, subtle facial expressions and minor gestures are harder to see. Dancers must therefore exaggerate their "abhinaya" and movements to ensure they are effective from a distance. This theatrical adaptation ensures that the emotional and narrative content of the dance is clearly communicated, even in the large-scale auditoriums that have become the primary venues for classical arts today.

244. (B) Knowledge of lineage compositions and archival methodology
For a grant specifically aimed at preserving endangered traditional repertoires, the most relevant competency is a deep knowledge of lineage compositions and archival methodology. An applicant must be able to demonstrate an understanding of how to document and safeguard rare items that may otherwise be lost. While contemporary fusion skills are valuable in other contexts, they are not a priority for projects focused on historical preservation. Archival expertise ensures that the project will accurately and systematically record the traditional knowledge for future generations.

245. (A) Shorten durations and enhance values for diverse global audiences
The rise of globalization and international touring has encouraged Indian classical dancers to adapt their performances for diverse audiences. To fit modern theatrical schedules and maintain engagement, many performers have shortened the duration of their traditionally long recitals. Additionally, they have enhanced their production values, including lighting, stage design, and program notes, to effectively communicate the nuances of the art form to those unfamiliar with its conventions. These adaptations have professionalized the presentation of classical dance on the global stage.

246. (C) Establishing the Kathak Kendra in New Delhi
Chandralekha was a revolutionary figure in contemporary Indian dance who deconstructed the Bharatanatyam margam to focus on the essential geometry and energy of the human body. She integrated elements from Yoga and Kalaripayattu into her vocabulary and was known for her minimalist and powerful stage works. However, she was not involved in establishing the Kathak Kendra, which is a premier national institution located in New Delhi dedicated specifically to the preservation and promotion of the Kathak dance form.

247. (A) Astad Deboo - Integrating deaf artists into classical aesthetics
Identifying the central innovations of contemporary choreographers is key to understanding the development of modern Indian dance. Astad Deboo was a pioneer who was deeply committed to social inclusion, most notably through his long-term work integrating hearing-impaired (deaf) artists into his unique choreographic style. This innovation showcased the universal and expressive power of movement, expanding the boundaries of who can participate in and appreciate classical aesthetics while addressing modern social themes on a global stage.

248. (B) Designing new dance movements and patterns, narrative or abstract
In the context of the "New Wave" in Indian dance, choreography implies the creative act of designing new movements and spatial patterns. It moves beyond simply repeating established traditional items to actively composing new works, which can be either narrative or abstract. This focus on individual artistic vision and the structured composition of movement allowed choreographers to address modern social and psychological themes, marking a significant transition in how Indian classical and creative dances are produced and presented for contemporary audiences.

249. (C) They exclusively promote Hindustani music and North Indian dances.
Sabhas in Chennai play a pivotal role in the cultural economy of South India, especially during the annual Margazhi festival. These private organizations provide massive platforms

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for both senior artists and upcoming talent. Far from being exclusive to North Indian traditions, their primary focus is on promoting Carnatic music and South Indian classical dance forms like Bharatanatyam and Kuchipudi. They rely on a combination of ticket sales and corporate sponsorships to maintain their influential position in the contemporary arts ecosystem.

250. (A) It institutionalized, adapted to stages, and birthed new movements
The trajectory of Indian classical dance in independent India is defined by its remarkable adaptability and growth. The period saw the formal institutionalization of pedagogy, the transition from traditional settings to modern proscenium stages, and the birth of innovative contemporary movements. These changes ensured the survival of ancient traditions while allowing for the creative exploration of new themes. Today, Indian classical dance remains a vibrant and evolving art form that is celebrated both domestically and by a large global diaspora.

251. (B) It transitioned education into a standardized curriculum for classroom settings.
The institutionalization of Indian classical dance led to a fundamental shift in how knowledge was transmitted. Historically, training followed a personalized, unstructured guru-disciple model. The emergence of formal institutions necessitated the creation of a standardized curriculum. This change allowed the dance form to be taught effectively within structured classroom settings, moving away from individualized and informal instruction methods.

252. (A) It adapted and often condensed pieces to fit structured timeframes and assessments.
Formal education systems required dance performances to align with specific administrative needs. Traditional pieces, which were often lengthy and complex, underwent significant modifications to fit within set timeframes and meet formal assessment criteria. This adaptation process frequently resulted in the condensation of classical works, ensuring they remained compatible with the requirements of modern institutional frameworks and regular examinations.

253. (C) It restricted the spontaneous interpretation historically utilized by major Gurus.
Standardizing dance movements within a formal curriculum altered the fundamental nature of classical expression. Previously, major Gurus and performers relied on spontaneous interpretation during their performances. By establishing uniform standards for movements and expressions, institutionalization limited this traditional creative freedom. This shift ensured consistency across students but curtailed the individualized artistry that once characterized the traditional performing arts landscape.

254. (D) The preservation of core aesthetics against the demands of formal pedagogy.
Adapting classical works for modern institutions requires a careful equilibrium between history and structure. Major Gurus must navigate the tension between maintaining the essential beauty and traditional values of the art form while fulfilling formal pedagogical requirements. This balancing act ensures that the core aesthetics of classical dance are not lost amidst the rigid demands of standardized institutional education.

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255. (C) An unstructured, personalized system of imparting knowledge.
Before the rise of formal institutions in Independent India, classical dance training was rooted in a traditional model. This earlier approach was characterized by an unstructured and highly personalized system where knowledge was passed directly from teacher to student. The shift toward institutionalization marked a departure from this intimate method, favoring a more organized and standardized educational framework.

256. (B) They initiated a paradigm shift that expanded their conceptual boundaries.
Uday Shanker and Ram Gopal were instrumental in evolving the landscape of Indian dance. While they understood traditional aesthetics, they chose not to follow rigid orthodox rules strictly. Instead, their innovative approach created a paradigm shift that moved beyond traditional limitations. This expansion of conceptual boundaries allowed the dance form to incorporate new expressions while remaining rooted in heritage.

257. (D) They bridged classical roots with emerging modern expressions.
The pioneering efforts of these artists were essential for the modernization of the performing arts. By drawing on their deep knowledge of classical traditions, they created a link to contemporary sensibilities. This integration served as a bridge between historical roots and new modes of expression. Their work redefined the performative space, allowing dance to evolve into a dynamic modern form.

258. (A) It provided a dynamic alternative to conventional pedagogy.
The emergence of the new wave in Indian dance introduced fresh perspectives without discarding existing traditions. It offered a vibrant alternative to the established methods of teaching and performance. By challenging conventional pedagogical structures, this movement provided artists with different ways to present their craft. This evolution ensured that the classical repertoire remained relevant while coexisting with innovative modern developments.

259. (C) They laid groundwork for later major contemporary artists.
Through the integration of various artistic elements and the exploration of stage space, these pioneers opened new possibilities. Their experimentation established a foundation upon which subsequent performers could build. This essential groundwork enabled later contemporary artists to further develop innovative styles. Their legacy provided the necessary creative environment for the continued evolution of dance as a modern and expressive art form.

260. (A) The transition from rigid traditionalism to a contemporary form.
The work of Uday Shanker and Ram Gopal is a vital example of artistic transformation in Independent India. It illustrates the shift from strict adherence to ancient rules toward a more flexible and modern approach. Studying their contributions provides insight into how dance moved away from rigid traditionalism. This transition highlights the development of a dynamic, contemporary art form.

261. (D) A deliberate distancing from strictly traditional repertoires.
These contemporary artists played a major role in evolving Indian dance by developing unique choreographic styles. Their work was marked by a conscious effort to move away from the constraints of traditional repertoires. By creating these innovative languages, they were able to explore new themes and movements. This deliberate distance from orthodoxy allowed the dance form to mature significantly.

262. (B) They created alternative spaces and works that challenged existing structural norms.
Rather than conforming to the standardized frameworks of formal institutions, these artists sought different paths. They established alternative environments for their performances and creative work. This approach allowed them to challenge prevailing structural norms and traditional expectations. By doing so, they fostered a space where contemporary expression could thrive independently of the rigid requirements typical of formalized classical dance education.

263. (C) The phase where the new wave matured into a distinct movement.
The collective efforts of Shantibardhan, Narendra Sharma, and Sachin Shanker represent a significant period in the history of Indian performing arts. During this time, early experimental efforts evolved into a well-defined contemporary dance movement. This phase was characterized by a maturity in style and thematic focus. It demonstrated a clear departure from classical rigidity toward a robust aesthetic.

264. (D) Novel pedagogical approaches and a reinvention of the dance form.
To effectively convey complex contemporary themes, these artists had to look beyond traditional methods. Their focus on thematic exploration necessitated the development of entirely new ways of teaching and learning dance. This process led to a fundamental reinvention of the dance form itself. By adopting these novel pedagogical approaches, they were able to express modern ideas traditional structures could not support.

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(B) It enhances spatial awareness and non-verbal communication.
(C) It supports diverse learning styles, especially kinesthetic learners.
(D) It helps in preserving cultural heritage among the younger generation.

25. Arrange the following milestones in Indian dance history in chronological order:
1. Establishment of the Sangeet Natak Akademi
2. Foundation of Kalakshetra
3. Rabindranath Tagore introduces dance at Shantiniketan
4. Uday Shankar establishes the Almora Centre

Which of the following sequences represents the correct chronological order?
(A) 3, 2, 4, 1
(B) 2, 3, 4, 1
(C) 3, 4, 2, 1
(D) 4, 2, 3, 1

26. Which of the following best defines 'Choreutics' in the Laban system?
(A) Systematic study of rhythmic patterns and timing
(B) Psychological motivation behind specific motion qualities
(C) Physiological analysis of musculoskeletal fatigue levels
(D) The study of spatial harmony and architecture

27. The integration of Dance Movement Therapy in clinical settings primarily relies on the principle that:
(A) Movement reflects an individual's patterns of thinking and feeling.
(B) Mind and body are separate entities functioning independently.
(C) Only classical dance forms have therapeutic value.
(D) Therapy requires the mastery of complex technical movements.

28. Read the following statements regarding the institutionalization of dance education in India:
Statement I: The University Grants Commission (UGC) of India played no significant role in establishing performing arts departments in Indian universities.
Statement II: The M.S. University of Baroda was one of the early pioneers to offer formal degree programs in Dance in India.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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29. Which eminent scholar authored the comprehensive book 'Bharata Natyam: Indian Classical Dance Art'?
(A) Kapila Vatsyayan
(B) Ananda Coomaraswamy
(C) Sunil Kothari
(D) Mohan Khokar

30. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The shift of dance training from the traditional Gurukula system to institutional university settings resulted in the democratization of dance education.
Reason (R): Institutional settings standardized the syllabus, making dance training accessible to students from varied socio-economic backgrounds regardless of caste or lineage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

31. What is the most appropriate definition of 'Somatic Practices' in dance education?
(A) Mind-body integration emphasizing internal perception
(B) Cardiovascular routines focusing strictly on endurance
(C) Theoretical research regarding historical origin of steps
(D) Regulatory frameworks for legal choreographic copyright

This fierce resistance helped maintain the diversity and intellectual depth of Indian dance during institutionalization.

274. (A) A highly individualized and contemporary approach to movement.
Instead of following the standardized paths set by institutions, these dancers advocated for personal expression. They proposed an approach to dance that was highly individualized and rooted in modern sensibilities. This alternative model focused on the unique capabilities and interpretations of the artist. By doing so, they expanded the possibilities for movement and contributed to a complex understanding of dance.

275. (C) Orthodox aesthetics.
The impact of these major contemporary artists is seen in their break from the past. Their work represents a conscious and deliberate fracture from traditional beauty standards and rules. By moving away from orthodox aesthetics, they established the new wave as an independent art form. This shift allowed them to interrogate the essence of dance and create works.

276. (A) A dual identity balancing traditions and host cultures.
Performing Indian classical dance outside of India involves managing complex cultural expectations. Practitioners must find a way to honor their traditional roots while adapting to the needs of a new society. This process requires navigating a dual identity that balances heritage with integration. The resilience of these artists allows them to maintain the integrity of their art globally.

277. (D) To cater to students lacking direct exposure to the art form's cultural origins.
Institutions in the diaspora face unique pedagogical challenges because many of their students have not grown up in India. Without direct exposure to the cultural context of classical dance, students require different teaching approaches. Consequently, these schools must modify their methods to make the art form accessible. This adjustment ensures that the dance can be transmitted to new generations.

278. (B) It is modified to resonate with diverse audiences, leading to localized interpretations.
When classical dance moves across borders, the traditional body of work often undergoes changes. To engage multicultural audiences who may not be familiar with the original stories or forms, the repertoire is frequently adapted. This modification can lead to the creation of new, localized versions of the dance. Such transformations highlight how displacement influences the evolution of traditional arts.

279. (C) That geographical displacement influences the survival and mutation of traditional arts.
Studying the practice of dance in the diaspora provides insight into the flexibility of traditional forms. It shows that moving to a new location does not necessarily mean the end of an art form. Instead, geographical displacement acts as a catalyst for change. The survival of these traditions often involves mutation, where the art adapts to survive locally.

280. (D) Maintain form while allowing pedagogical transformation.
The persistence of major Gurus and performers in global contexts is seen in their commitment to their craft. They strive to preserve the essential qualities of the dance form while recognizing the need for change. This resilience is demonstrated by their ability to maintain artistic integrity while allowing for pedagogical and stylistic shifts. Such transformations remain necessary internationally.

281. (A) Formal mechanisms driven by the role of government bodies.
In Independent India, the support system for the performing arts experienced a major change. Traditionally, dance was supported by royal courts, but this model was replaced by state-led initiatives. New formal mechanisms were established, driven by the government to oversee and fund the arts. This transition shifted the responsibility for preserving classical dance from royalty to public institutional frameworks.

282. (B) Through the establishment and funding of important institutions.
The government played a crucial role in safeguarding traditional dance by creating a stable infrastructure. By founding and providing

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body
(C) Shape Category - Focuses on the geometric floor patterns created during locomotion
(D) Effort Category - Focuses on the dynamic quality and inner intention of movement

8. A high school teacher uses simple mudras and rhythmic footwork to explain the concept of fractions and geometry to students. Which pedagogical approach is being applied here?
(A) Arts-integrated learning
(B) Somatic movement therapy
(C) Rote kinesthetic memorization
(D) Labanotation theory

9. Which of the following is not a recognized element of 'Effort' in Laban Movement Analysis?
(A) Space
(B) Weight
(C) Elevation
(D) Flow

10. Match the eminent scholars in List I with their significant contributions/works in List II.
List I: (Scholars)
P. Ananda Coomaraswamy
Q. Kapila Vatsyayan
R. Sunil Kothari
S. Mohan Khokar
List II: (Contributions/Works)
1. The Mirror of Gesture (Translation of Abhinaya Darpana)
2. Traditions of Indian Classical Dance
3. New Directions in Indian Dance
4. The Splendours of Indian Dance
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

11. In the context of kinesthetics, the term 'proprioception' refers to:
(A) The external observation of another dancer's movement
(B) The choreographic spacing on a proscenium stage
(C) The historical documentation of movement transitions
(D) The body's ability to sense movement, action, and location

12. Which of the following pairs concerning dance institutions and their founders is incorrect?
(A) Kalakshetra - Rukmini Devi Arundale
(B) Shantiniketan - Uday Shankar
(C) Kerala Kalamandalam - Vallathol Narayana Menon
(D) Darpana Academy - Mrinalini Sarabhai

13. In Laban system, a movement characterized as 'Direct, Sudden, and Strong' corresponds to which basic effort action?
(A) Light gliding action
(B) Soft floating motion
(C) Punching (Thrusting)
(D) Quick flicking gesture

14. Which scholar is widely recognized for his extensive archival work, eventually forming the largest dance archive in India, known as the Mohan Khokar Dance Collection?
(A) Ashish Khokar
(B) V. Raghavan
(C) Jiwan Pani
(D) Mohan Khokar

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15. Consider the following statements about the role of dance in higher education:
1. It fosters critical thinking and cultural studies.
2. It is exclusively focused on preparing performers for the commercial industry.
3. It encourages interdisciplinary research connecting kinesthetics with psychology.
4. It requires rigorous study of movement analysis and historical documentation.

Which combination of the above statements is correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

16. Read the following statements regarding cross-cultural dance training:
Statement I: Cross-cultural dance training emphasizes the assimilation of diverse movement vocabularies to create hybridized choreographic forms.
Statement II: Cross-cultural dance training actively discourages dancers from learning the historical context of the borrowed dance forms.

291. (C) They are public arenas where institutionalization and contemporary works intersect.
Festivals are essential because they bring different parts of the dance world together in one place. They act as public stages where traditional institutional methods and modern contemporary styles can both be seen. This intersection allows audiences to experience the full range of the performing arts. These events provide a critical platform for showcasing how traditions and developments evolve.

292. (A) It validates particular pedagogical approaches and forms.
Receiving an award is more than just personal recognition for an artist; it has broader cultural meaning. When specific performers or teachers are honored, their particular methods of training and styles of dance are given official approval. This validation influences the cultural hierarchy of the arts. It can lead to certain approaches being seen as more important or correct.

293. (D) Their styles gain visibility and influence future trends.
The recognition of an artist through prestigious awards significantly changes how their work is perceived. Their unique style and choreographic choices receive much more public and professional attention. This heightened visibility allows them to influence current events in the dance world. Over time, the success of these awardees can shape the trends in how dance is taught and practiced.

294. (B) Real-time shifts dictated by the scale and thematic focus of patronage.
Monitoring the latest events in the performing arts provides valuable data for researchers. It allows them to see how the art form is changing as it happens. These real-time shifts are often influenced by the types of support provided by government and private bodies. By noting these changes, scholars can understand how patronage affects the scale of major festivals.

295. (C) The evolution of classical and contemporary practices.
To fully grasp the state of dance in Independent India, one must look at festivals, awards, and current events together. This comprehensive awareness is necessary for analyzing how the art form is constantly moving forward. It provides the context needed to understand the ongoing development of both traditional and modern styles. Such knowledge remains essential for researchers today.

296. (D) The pedagogical structures established by the legacy of major Gurus.
The move toward formal dance education was driven by the teachers who founded the first schools. These major Gurus developed organized ways of teaching that replaced the older, less formal methods. Their legacy is found in the structured pedagogical systems they created. These structures were the primary reason the art form was able to move into a formal institutional setting.

297. (A) To ensure the survival of classical repertoires.
The creation of formal organizations was a strategic move by leading artists. They recognized that institutions could provide the stability needed for classical dance to last through the years. By founding these schools, they ensured that traditional works would be preserved and taught to many students in a systematic way. This effort was fundamental to the repertoire's survival.

298. (B) Strict pedagogy was codified to preserve the dance form.
Formal institutions served as critical centers for the organization of dance knowledge. Within these hubs, teachers worked to write down and standardize the rules of movement and instruction. This process of codifying strict pedagogy was vital for protecting the core elements of the art form. By creating these clear standards, institutions made it possible to pass on traditions.

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299. (B) Preservation of tradition versus creative liberation.
The history of dance in Independent India is marked by a conflict between two different goals. On one side is the desire to protect and preserve the traditions of the past. On the other side is the artist's need for creative liberation and the freedom to try new things. This tension is a key theme when studying Gurus.

financial support to key institutions, they ensured the survival of the art form. These institutions served as centers for training and performance. This organized approach to patronage allowed for the systematic preservation of classical traditions within a formalized and state-supported environment.

283. (B) They dictate standards and repertoires within institutions.
While state patronage provided essential funding, it also brought administrative oversight. The bureaucratic systems introduced by the government began to influence how dance was taught and what was performed. These frameworks often set specific standards for pedagogy and determined which parts of the repertoire were acceptable for institutional use. This intervention shaped the development of the art form significantly.

284. (A) It standardizes the form, prioritizing uniformity over spontaneous creativity.
When the government uses dance as a symbol of national identity, there is often a push for a clear, uniform image. This focus on representation can lead to the standardization of the dance form. As a result, the consistency of performance may be valued more than the individual creativity of artists. This shift prioritizes uniformity over spontaneous expression.

285. (C) By safeguarding traditions while imposing parameters.
The involvement of the state in the performing arts has had two main effects. On one hand, it has provided the resources necessary to protect and preserve classical traditions. On the other hand, it has introduced new rules and institutional limits that did not exist before. This dual impact shows how government intervention can both support and control arts.

286. (D) The new wave and the works of later major contemporary artists.
Private organizations provide a different type of support compared to the government. They often focus on fostering innovation and new artistic movements. This model of patronage is particularly supportive of the new wave in Indian dance. By funding later contemporary artists, private bodies help ensure that experimental and modern works have a place in the broader cultural landscape.

287. (C) Platforms for experimental pedagogy and innovative repertoires.
Corporate sponsorships and independent foundations have created vital spaces for artistic growth. These private platforms allow for types of teaching and performance that might not fit into standardized government systems. They encourage experimental pedagogy and the development of new, innovative repertoires. This support remains essential for artists who wish to explore contemporary themes and non-traditional ways of moving.

288. (B) By enabling them to bypass rigid bureaucratic frameworks.
Private patronage offers an alternative to the often restrictive rules of state-funded institutions. By providing independent funding and support, these bodies give artists more freedom. This allows major Gurus and performers to work outside of rigid bureaucratic systems. Consequently, they can focus on their creative vision without having to conform to the standardized requirements imposed by government-led institutionalization.

289. (D) Current happenings in dance where avant-garde works can thrive.
The role of private organizations extends to supporting the latest developments in the field. They are key to facilitating current happenings in dance by curating unique festivals and events. These environments are specifically designed to allow avant-garde and experimental works to succeed. By fostering such spaces, private bodies ensure that the art form remains a living part of culture.

290. (A) It ensures the art form remains dynamic and diverse.
Private patronage serves as an important check against the potential for stagnation in state-run systems. While the government often focuses on standardization, private bodies support diversity and change. This vital function acts as a counterbalance to institutionalization. By encouraging different styles and new ideas, private support ensures that Indian dance remains a dynamic and diverse art form today.

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CHAPTER 09

Dance Education, Pedagogy and Research

1. What does the term 'kinesphere' primarily denote in the Laban Movement Analysis system?
(A) The overall architectural structure of a dance stage
(B) The personal space surrounding a dancer's body
(C) The rhythmic timing of a specific choreographic phrase
(D) The historical evolution of a movement pattern

2. Which of the following statements is incorrect regarding the integration of dance in a school curriculum?
(A) It restricts dance education strictly to vocational training in secondary schools.
(B) It emphasizes experiential learning through arts integration.
(C) It promotes cross-curricular linkages using dance to teach other subjects.
(D) It aims to develop cognitive and psychomotor skills through rhythmic movement.

3. Read the following statements regarding the research of Dr. Kapila Vatsyayan:
Statement I: Dr. Kapila Vatsyayan's research primarily focused on isolating Indian dance from its structural relationship with Indian sculpture.
Statement II: Her seminal work 'Classical Indian Dance in Literature and the Arts' established the interdisciplinary nature of Indian performing arts.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

4. What is the primary focus of Dance Movement Therapy (DMT) as an applied area of dance?
(A) Training high-level professional classical performers
(B) Archival documentation of ancient regional folk dances
(C) Enhancing structural complexity of modern dance
(D) Promoting holistic psychosocial and physical integration

5. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The 1930s marked a pivotal period for the revival and institutionalization of Indian classical dance.
Reason (R): Establishments like Kalakshetra and Kerala Kalamandalam were founded during this decade to standardise pedagogy and preserve traditional arts outside the Devadasi system.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Who among the following established the Uday Shankar India Cultural Centre at Almora in 1938?
(A) Rabindranath Tagore
(B) Uday Shankar
(C) Rukmini Devi Arundale
(D) Ram Gopal

7. Which of the following is correctly paired regarding Laban Movement Analysis (LMA)?
(A) Body Category - Focuses on the dancer's relationship to gravity and effort
(B) Space Category - Focuses on the structural and physical characteristics of the human

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265. (A) Orthodox pedagogy.
The work of these later contemporary artists signifies a significant shift in how dance is taught and practiced. They consciously moved away from the strict, traditional rules of instruction that defined classical dance for generations. This departure from orthodox pedagogy was essential for creating a modern aesthetic. It allowed for greater creative freedom and the development of new performance styles.

266. (B) They engaged with them by altering spatial arrangements.
Mrinalini Sarabhai, Maya Rao, and Kumudini Lakhia maintained a connection to tradition while seeking modern relevance. Instead of discarding their classical training, they chose to interact with it critically. This engagement involved modifying key elements such as the use of stage space and costume design. By altering these spatial arrangements, they successfully infused traditional structures with a contemporary sensibility.

267. (B) The cultivation of a new physical vocabulary.
Performing the innovative choreographies developed by these artists demanded more than just classical training. Dancers were required to expand their physical capabilities and develop new ways of moving. This cultivation of a fresh physical vocabulary was necessary to express the contemporary themes and narratives within the works. It reflects the shift in pedagogy needed to accommodate modern dance evolutions.

268. (A) The rigid institutionalization that standardized the form.
These artists played a transformative role by resisting the push toward uniformity in the performing arts. Their work directly challenged the rigid institutional frameworks that aimed to standardize classical dance. By prioritizing innovation over tradition, they demonstrated that the art form could be flexible. This challenge helped prevent the stagnation of dance within strictly controlled and standardized educational settings.

269. (C) They influenced both the form and the traditional repertoire.
The integration of modern perspectives by these influential dancers had a wide-reaching effect. By bringing contemporary sensibilities into traditional settings, they changed the way dance was both structured and performed. This dual impact affected the fundamental form of the dance as well as the existing body of classical works. Their contributions ensured that traditional arts remained dynamic and relevant.

270. (D) Prioritizing innovative choreography over tradition.
Ensuring the continued relevance of Indian dance in a modernizing society required a shift in focus. These artists demonstrated that prioritizing creative and innovative choreography was essential for the art form's survival. This approach served as a model for how tradition could be balanced with modern expression. Their works provided a clear blueprint for future generations to follow.

271. (C) They deconstructed them to push boundaries of repertoire.
Manjusri Chaki Sarkar, Chandralekha, and Astad Deboo took a radical approach to their art. They chose to deconstruct established classical forms rather than follow them blindly. This process allowed them to push the boundaries of traditional repertoires and teaching methods. By breaking down these structures, they explored the core essence of dance and created highly modern performance works.

272. (B) Stripping away ornamentation to focus on kinetic energy.
A key feature of the movement styles developed by these contemporary artists was simplicity and power. They intentionally removed the elaborate costumes and decorative elements typical of classical dance. This stripping away of ornamentation allowed the audience to focus entirely on the physical power of the performer. By highlighting raw kinetic energy, they introduced a modern physical vocabulary.

273. (D) The rigid institutionalization of dance that standardized the art form.
The creative choices made by these artists were a form of resistance against the formalization of dance. They opposed the rigid institutional structures that sought to make the art form uniform and standardized. Their work proposed a more personal and fluid approach to movement.

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(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

17. The concept of 'ideokinesis' in dance pedagogy primarily involves:
(A) Reciting complex rhythmic syllables during rehearsals
(B) Using mental imagery for alignment and movement
(C) Designing technical stage lighting for solo recitals
(D) Analyzing the socioeconomic factors of dance groups

18. Which of the following is a negative consequence of rote learning in dance education, contrary to modern pedagogical research?
(A) It stifles the dancer's creative interpretation and kinesthetic awareness.
(B) It accelerates the memorization of complex rhythmic patterns.
(C) It preserves the exact structural integrity of traditional compositions.
(D) It aligns with the traditional Guru-Shishya parampara of repetition.

19. A university incorporates Labanotation into its dance research curriculum. What is the most likely effect of this integration?
(A) Significant reduction in the physical power of performers
(B) Systematic removal of oral traditions in artistic training
(C) Universal documentation of complex choreography
(D) Transformation into subjective emotional expression styles

20. Consider the following statements regarding the key inroads in dance research in India from the 1930s to the present:
1. Introduction of University degree programs in performing arts.
2. Emergence of Dance Movement Therapy as a recognized applied field.
3. Complete replacement of the Guru-Shishya parampara with formal institutional training.
4. Cross-cultural collaborations leading to contemporary Indian dance forms.
5. Extensive translation of ancient Sanskrit treatises into English and regional languages.

Which combination of the above statements is correct?
(A) 1, 2, 3, 4, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

21. Identify the correct statement about kinesthetic empathy in dance performance.
(A) Evaluation of historical costume and setting accuracy
(B) Physical ability to maintain equilibrium during rotation
(C) Audience resonance with the performer's motion
(D) Orchestration based on rhythmic tempo synchronization

22. A researcher is analyzing the gait and posture of a patient undergoing motor rehabilitation using the 'Space' and 'Shape' components. Which system is being utilized?
(A) Stanislavski system
(B) Laban Movement Analysis
(C) Natyashastra Rasa theory
(D) Dalcroze Eurhythmics

23. Identify the correct pair of scholar and their area of significant contribution.
(A) V. Raghavan - Pioneers of modern contemporary dance
(B) Rukmini Devi Arundale - Sanskrit scholar and authority on Natyashastra
(C) Chandralekha - Preservation of authentic Devadasi repertoire
(D) Dr. Sunil Kothari - Dance historian and critic

24. Which of the following is an incorrect statement regarding the application of dance in school education?
(A) It is solely beneficial for students pursuing a career in performing arts.

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300. (A) The emergence of a new wave seeking liberation.

Success of institutions in creating rigid and standardized systems led to a reaction from some artists. The strict rules of formal pedagogy sometimes felt too limiting for those wanting more freedom. This environment eventually made it necessary for a new wave of contemporary dancers to appear. These artists sought creative liberation by moving beyond the boundaries set by institutions.

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32. Which of the following is not a recognized applied area of dance?
(A) Dance Movement Therapy
(B) Anthropological Dance Research
(C) Choreomusicology
(D) Industrial Metallurgy

33. A modern choreographer creates a piece blending Chhau martial techniques with ballet floor work. This is an example of:
(A) Preservation of specific classical forms
(B) Cross-cultural training and creation
(C) Methodology for systematic dance archiving
(D) Psychological theory of somatic regression

34. Which scholar is noted for translating the 'Abhinaya Darpana' into English under the title 'The Mirror of Gesture'?
(A) Kapila Vatsyayan
(B) Rabindranath Tagore
(C) P. Ananda Coomaraswamy
(D) Rukmini Devi Arundale

35. Match the Laban 'Effort' elements in List I with their corresponding dimensions in List II.
List I: (Effort Elements)
P. Space
Q. Time
R. Weight
S. Flow
List II: (Dimensions)
1. Bound / Free
2. Light / Strong
3. Direct / Indirect
4. Sudden / Sustained
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-1, R-4, S-3

36. According to kinesthetic theory, 'motor memory' is best described as:
(A) Cognitive recall of specific historical dance timelines
(B) Movement analysis using formalized notation symbols
(C) Specific emotional responses elicited by musical cues
(D) Motor task consolidation through repeat practice

37. Identify the incorrect pair of a dance pioneer and their associated cross-cultural or modern contribution.
(A) Balasaraswati - Pioneer of integrating ballet with Odissi
(B) Uday Shankar - Hi-Dance (Hindu Dance) in Europe
(C) Astad Deboo - Pioneer of contemporary Indian dance using Kathak and Kathakali
(D) Chandralekha - Blended Bharatanatyam with Yoga and Kalaripayattu

38. Why is 'Labanotation' considered a crucial tool in dance research?
(A) Primary method for legally securing choreographic copyright
(B) Objective system for recording human movement
(C) Replacement of the live choreographer in stage productions
(D) Focus on facial expression rather than body movement

39. Dr. Kapila Vatsyayan's approach to the study of Indian arts is best described as:
(A) Specialized focus separating dance from all other arts
(B) Research exclusively involving modern contemporary dance
(C) Interdisciplinary study of arts and literature
(D) Empirical analysis performed without historical context

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40. Consider the following statements regarding the inclusion of dance in the school curriculum:
1. It helps in the holistic development of the child.
2. It caters exclusively to students with prior classical training.
3. It promotes cultural sensitivity and inclusivity.
4. It aids in developing spatial intelligence.
Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

41. Read the following statements regarding Bartenieff Fundamentals:

76. In Laban's Effort graph, the 'Punch' action is a combination of which three elements?
(A) Indirect, Sustained, Light
(B) Direct, Sustained, Strong
(C) Indirect, Sudden, Light
(D) Direct, Sudden, Strong

77. Which pioneer is known for establishing the concept of 'Choreography' as a distinct discipline in Indian dance and founded the Natya Institute of Kathak and Choreography?
(A) Kumudini Lakhia
(B) Mrinalini Sarabhai
(C) Maya Rao
(D) Rukmini Devi Arundale

78. Read the following statements regarding the Laban Movement Analysis system:
Statement I: The Laban system categorizes movement purely based on its cultural origins.
Statement II: Laban Movement Analysis is divided into four main categories: Body, Effort, Shape, and Space.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

79. What effect did the anti-nautch movement of the early 20th century have on dance education in India?
(A) Immediate flourishing of Indian temple dances
(B) Direct integration of folk forms into curricula
(C) Systematic creation of formalized movement therapy
(D) Marginalization of traditional practitioners and revival

80. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Incorporating dance into a general school curriculum supports Howard Gardner's theory of multiple intelligences.
Reason (R): Dance directly engages and develops bodily-kinesthetic and musical intelligences, which might be neglected in traditional academic subjects.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

81. Which scholar was instrumental in the establishment of the Sangeet Natak Akademi and served as its first Secretary?
(A) Nirmala Joshi
(B) Kamaladevi Chattopadhyay
(C) Kapila Vatsyayan
(D) V. Raghavan

82. Which of the following best defines 'Motor Control' in dance pedagogy?
(A) The aesthetic appreciation of a performance
(B) The physiological and neurological processes that direct human movement
(C) The administration of a dance academy
(D) The process of securing funding for research

83. Identify the correct statement about 'Flow' in Laban Movement Analysis.
(A) It refers to the physical weight of the dancer.
(B) It describes the geometric shape of the performance space.
(C) It can be categorized as either 'Bound' or 'Free'.
(D) It evaluates the cultural authenticity of the movement.

84. In classical Indian dance pedagogy, what is the role of the 'Nattuvanar'?
(A) To design the stage lighting
(B) To translate Sanskrit texts into regional languages
(C) To provide psychotherapy to the dancers
(D) To conduct the performance by reciting rhythmic syllables and playing the cymbals

85. Match the applied areas of dance in List I with their primary focus in List II.
List I: (Applied Areas)
P. Dance Anthropology
Q. Dance Pedagogy
R. Dance Biomechanics

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50. What was a significant inroad made by Rabindranath Tagore in the field of dance education in the 1930s?
(A) Mandating Bharatanatyam as the only university form
(B) Integrating dance into Shantiniketan education
(C) Developing specialized Labanotation for Indian art
(D) Strictly prohibiting the fusion of regional styles

51. The study of the mechanics of body movement in dance, focusing on forces and their effects on the body, is known as:
(A) Choreutics
(B) Somatics
(C) Kinesiology
(D) Eukinetics

52. Which of the following statements about the application of dance in curriculum is correct?
(A) Arts education policy restricts dance integration to primary level only.
(B) Dance pedagogy in schools prioritizes competitive performance over experiential learning.
(C) Dance is exclusively treated as an extra-curricular activity with no academic assessment.
(D) Movement analysis helps physical educators identify developmental motor delays in children.

53. Read the following statements regarding ideokinetic facilitation:
Statement I: Ideokinetic facilitation uses visual and kinesthetic imagery to re-pattern muscle usage.
Statement II: Mabel Elsworth Todd is a foundational figure in the development of ideokinesis.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

54. The concept of 'Eukinetics' in the Laban system is most closely associated with which of the following?
(A) Spatial pathways
(B) Body alignment
(C) Historical origins
(D) Effort and expression

55. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The introduction of degree programs in dance at universities fundamentally changed the nature of dance research in India.
Reason (R): It shifted the focus away from performance toward text-based theoretical examinations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Which scholar is known for the seminal book 'The Square and the Circle of the Indian Arts'?
(A) Ananda Coomaraswamy
(B) Kapila Vatsyayan
(C) Mohan Khokar
(D) Ashish Khokar

57. Identify the correct pair regarding elements of kinesthetic awareness.
(A) Tactile sense - Awareness of the body's position in space
(B) Proprioceptors - Sensitivity to light and visual cues on stage
(C) Auditory feedback - The perception of skin contact with the floor
(D) Vestibular system - Sense of balance and spatial orientation

58. A dance teacher observes a student using excessive muscle tension to perform a simple plié (bend) and asks the student to visualize the joints as 'well-oiled hinges'. What technique is the teacher using?
(A) Ideokinesis/Somatic imagery
(B) Labanotation
(C) Rhythmic recitation
(D) Dalcroze Eurhythmics

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Statement I: Bartenieff Fundamentals are an extension of Laban Movement Analysis focusing on movement efficiency and alignment.
Statement II: Bartenieff Fundamentals strictly apply only to classical ballet training.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

42. In pedagogical terms, what does 'scaffolding' mean when teaching a complex dance sequence?
(A) Teaching full sequences at speed for memory
(B) Utilizing physical props to support weights
(C) Focusing on the historical theory of phrases
(D) Breaking sequences into smaller, manageable parts

43. Which factor primarily led to the decline of the traditional Guru-Shishya Parampara and the rise of institutional dance education in the 20th century?
(A) Globalization and the invention of the internet
(B) Broad bans on all classical music performance
(C) Abolition of Devadasi and socio-economic shifts
(D) Lack of artistic interest among contemporary youth

44. Identify the incorrect statement concerning Dance Movement Therapy (DMT) in India.
(A) Tripura Kashyap is considered one of the pioneers of DMT in India.
(B) DMT integrates Indian classical dance hand gestures (mudras) for expressive therapy.
(C) It is utilized in special education, mental health, and rehabilitation centers.
(D) DMT in India exclusively uses Western classical music.

45. Consider the following statements about eminent scholar Dr. Sunil Kothari:
1. He authored definitive books on Bharatanatyam, Odissi, and Kathak.
2. He was awarded the Padma Shri for his contributions to dance scholarship.
3. He served as the dance critic for major Indian publications.
4. He was the founder of the Kalakshetra foundation.
5. He played a key role in bringing Sattriya recognition as a classical dance.

Which combination of the above statements is correct?
(A) 1, 2, 3, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

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46. What is the core philosophy behind Chandralekha's choreographic works?
(A) Exploring pure energy and body geometry
(B) Adhering strictly to traditional Bharatanatyam sequences
(C) Integrating contemporary dance with Indian folk melodies
(D) Reviving regional folk traditions of Northern India

47. A researcher wants to analyze the exact geometric path a dancer's hand takes through space over a specific duration. Which aspect of Laban Movement Analysis is most appropriate?
(A) Body
(B) Space
(C) Effort
(D) Shape

48. Which of the following best exemplifies 'cross-cultural training' in dance?
(A) A Kathak dancer learning specific Jaipur nuances
(B) A Bharatanatyam student practicing daily adavus
(C) Collaborations between Odissi and Flamenco artists
(D) A scholar translating an ancient text to Hindi

49. Which eminent figure established the Darpana Academy of Performing Arts in Ahmedabad?
(A) Mrinalini Sarabhai
(B) Rukmini Devi Arundale
(C) Kumudini Lakhia
(D) Maya Rao

(D) Mohan Khokar

67. The term 'Somatic' in Somatic Movement Education derives from the Greek word 'Soma', which means:
(A) The soul separated from the body
(B) The mathematical division of space
(C) The living body experienced from within
(D) The study of ancient manuscripts

68. Which of the following pairs is incorrectly matched regarding applied areas of dance?
(A) Dance Movement Therapy - Psychotherapeutic use of movement
(B) Dance Biomechanics - Application of mechanical principles to movement
(C) Dance Pedagogy - The art and science of teaching dance
(D) Ethnochoreology - The legal administration of dance copyrights

69. Why was the establishment of the M.S. University of Baroda's Faculty of Performing Arts significant?
(A) Integrating performing arts into degree courses
(B) Offering correspondence programs for dance research only
(C) Teaching Western classical ballet exclusively in India
(D) Banning the academic study of traditional Indian arts

70. Consider the following statements about the Labanotation system:
1. It uses a vertical staff that is read from bottom to top.
2. The center line of the staff represents the center line of the body.
3. Symbols on the staff indicate the part of the body, direction, level, and timing.
4. It is unable to record subtle facial expressions.
5. It was created by Rudolf von Laban in the 1920s.

Which combination of the above statements is correct?
(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

71. Identify the correct statement concerning the kinesthetic sense.
(A) It relies primarily on the optic nerve.
(B) It is synonymous with the sense of hearing.
(C) It functions through receptors in the muscles, tendons, and joints.
(D) It only develops after adolescence.

72. A researcher is evaluating the impact of traditional dance training on the postural stability of elderly women. This study falls under which key inroad of modern dance research?
(A) Dance Biomechanics and Health Sciences
(B) Dance Archival and Documentation
(C) Historical Musicology
(D) Choreutics

73. Which eminent scholar contributed significantly to the compilation of the 'Attendance' dance annuals, preserving vast amounts of Indian dance history?
(A) Jiwan Pani
(B) Kapila Vatsyayan
(C) Ananda Coomaraswamy
(D) Ashish Khokar

74. Which of the following is a negative consequence of ignoring biomechanics and kinesthetics in dance training?
(A) Enhanced emotional expression
(B) Increased risk of chronic musculoskeletal injuries
(C) Faster memorization of rhythmic patterns
(D) Better spatial orientation

75. Arrange the following texts in chronological order of their historical emergence:
1. Natyashastra
2. Abhinaya Darpana
3. The Mirror of Gesture (Translation by Coomaraswamy)
4. Classical Indian Dance in Literature and the Arts (by Kapila Vatsyayan)

Which of the following sequences represents the correct chronological order?
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

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59. Which of the following is NOT an objective of integrating dance into a university curriculum?
(A) Encouraging multidisciplinary research
(B) Preserving intangible cultural heritage
(C) Eliminating traditional systems of learning entirely
(D) Providing vocational and academic pathways for artists

60. Match the key figures in List I with their corresponding institutions/innovations in List II.
List I: (Key Figures)
P. Uday Shankar
Q. Rukmini Devi Arundale
R. Vallathol Narayana Menon
S. Maya Rao
List II: (Institutions/Innovations)
1. Natya Institute of Kathak and Choreography
2. Almora Centre
3. Kalakshetra
4. Kerala Kalamandalam
(A) P-2, Q-3, R-4, S-1
(B) P-2, Q-3, R-4, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-4, R-3, S-2

61. In the context of dance therapy, 'mirroring' refers to:
(A) Practicing in front of a mirror to correct alignment
(B) Analyzing symmetric choreographic patterns
(C) Memorizing a sequence by watching a video recording
(D) A therapist imitating the client's movements to build empathy and rapport

62. Which of the following best defines the 'Shape' category in Laban Movement Analysis?
(A) The physical mass and density of the dancer's body
(B) The body's form in relation to environment
(C) The internal attitude toward movement time and weight
(D) The sequential notation of traditional rhythmic footwork

63. Read the following statements regarding conditioning and somatic practices in dance training:
Statement I: Cross-cultural dance training in the 21st century often involves somatic practices like Yoga and Pilates to enhance the dancer's physical conditioning.
Statement II: Traditional Indian dance masters in the 1930s universally embraced Western conditioning techniques for their disciples.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

64. What is the cause-effect relationship of introducing arts-integrated learning (like dance) in primary education?
(A) Cause: Rote learning; Effect: Increased creativity
(B) Cause: Competitive grading; Effect: Enhanced kinesthetic empathy
(C) Cause: Text-based learning; Effect: Better spatial awareness
(D) Cause: Kinesthetic engagement; Effect: Improved retention and cognitive development

65. Consider the following statements about Movement Analysis:
1. It provides an objective vocabulary to describe movement.
2. It is exclusively used for assessing classical ballet.
3. It helps choreographers understand their own movement habits.
4. It is widely used in dance therapy for observing non-verbal behavior.
Which combination of the above statements is correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

66. Who wrote the critical treatise 'Dance in India: An Annotated Guide to Source Materials'?
(A) Kapila Vatsyayan
(B) Judy Van Zile
(C) Sunil Kothari

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S. Dance Movement Therapy

List II: (Primary Focus)

1. Methods and theories of teaching movement
2. The study of dance in its cultural and social context
3. Psychotherapeutic use of movement
4. Mechanical principles of human movement

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-4, Q-3, R-2, S-1

86. Which contemporary Indian dancer is celebrated for creating a unique movement vocabulary by synthesizing Kathak, Kathakali, and modern dance, often collaborating with deaf artists?
(A) Shobana Jeyasingh
(B) Astad Deboo
(C) Akram Khan
(D) Uday Shankar

87. An educator observes a student accurately reproducing a complex movement without conscious thought after weeks of practice. This is an example of:
(A) Conscious incompetence
(B) Choreutic stagnation
(C) Somatic interference
(D) Kinesthetic automation (muscle memory)

88. Which of the following is an incorrect statement regarding Dr. Kapila Vatsyayan's contributions?
(A) She strictly opposed the academic study of dance in university settings.
(B) She was the founding Director of the Indira Gandhi National Centre for the Arts (IGNCA).
(C) She authored "Classical Indian Dance in Literature and the Arts".
(D) Her research highlighted the interdependence of Indian arts.

89. Why is the 'Kinesphere' concept crucial for a choreographer?
(A) Determining the ticketing structure for the venue
(B) Calculating acoustic resonance within the theater
(C) Exploring spatial potential and body reach
(D) Identifying the historical era of the style

90. Consider the following statements about Uday Shankar:

1. He is considered the pioneer of modern dance in India.
2. He collaborated with Russian ballerina Anna Pavlova.
3. He strictly adhered to the traditional Bharatanatyam margam in his choreographies.
4. He founded a cultural centre in Almora.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

91. Read the following statements regarding the recognition of arts in the general education curriculum:

Statement I: Arts, including dance, are recognized as a fundamental curricular area rather than just an extracurricular activity.

Statement II: Arts education guidelines suggest that dance should only be taught through written examinations.

Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

92. A dancer using 'Bound Flow' is most likely executing a movement that is:
(A) Carefree, relaxed, and difficult to stop instantly
(B) Involving large spatial leaps across the stage
(C) Exclusively rotational along the vertical axis
(D) Controlled, restricted, and can be stopped at any moment

93. Which eminent scholar was pivotal in the textual and historical research of the 'Sattriya' dance form, aiding its recognition as a classical dance?
(A) Dr. Sunil Kothari
(B) Dr. V. Raghavan

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(B) Choreutics - Study of effort and dynamics
(C) Kinesics - Study of body language and non-verbal communication
(D) Eukinetics - Study of spatial pathways

113. A dance researcher is studying how Bharatanatyam dancers adapt their movement vocabulary when performing for global audiences. This area of research falls under:
(A) Cross-cultural and Sociological Dance Studies
(B) Pure Biomechanics
(C) Archival and Preservation
(D) Clinical Dance Therapy

114. Who is considered a pioneer in developing contemporary Indian dance by breaking the spatial boundaries of traditional Kathak and introducing group choreography?
(A) Shovana Narayan
(B) Kumudini Lakhia
(C) Birju Maharaj
(D) Sitara Devi

115. Consider the following statements about 'Effort' in Laban Movement Analysis:
1. It deals with the qualitative aspect of movement.
2. It reflects the inner intention of the mover.
3. It includes factors of Space, Weight, Time, and Flow.
4. It only applies to codified classical dance forms.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

116. Read the following statements regarding the promotion of performing arts in India:
Statement I: Post-independence, formal institutions were established to foster research, documentation, and promotion of performing arts.
Statement II: National academies for the performing arts are typically private, purely commercial enterprises.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

117. Which of the following is a primary benefit of incorporating 'kinesthetic learning' in special education?
(A) Relying heavily on printed texts to improve student literacy.
(B) Isolating students individually to prevent social interaction.
(C) Focusing exclusively on developing professional level elite skills.
(D) Enhancing engagement and memory through sensory-motor systems.

118. Which classical text was extensively studied, edited, and commented upon by Dr. V. Raghavan, contributing significantly to dance research?
(A) Silappatikaram
(B) Gitagovinda
(C) Bhoja's Sringara Prakasha
(D) Ramacharitamanas

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119. What does the 'Bartenieff Fundamentals' primarily focus on within the context of movement analysis?
(A) Costuming and stage design
(B) Historical documentation of folk dances
(C) Musical composition for choreography
(D) Dynamic alignment, core support, and movement efficiency

120. Consider the following statements about the development of university dance curricula in India:
1. They introduced formal theoretical examinations on aesthetics and history.
2. They mandated interdisciplinary studies including musicology and philosophy.
3. They entirely eradicated practical performance training.
4. They facilitated the award of doctoral degrees (Ph.D.) in dance.
5. They helped standardize terminologies across various classical forms.

Which combination of the above statements is correct?

(D) Statement I is incorrect but Statement II is correct.

103. Which of the following is not a principle of somatic movement education?
(A) Internal physical perception
(B) Conscious relaxation and alignment
(C) Mind-body integration
(D) Ignoring pain to achieve extreme flexibility

104. Who among the following authored the book "Indian Classical Dance"?
(A) Kapila Vatsyayan
(B) Rukmini Devi Arundale
(C) Vallathol Narayana Menon
(D) Muthukumara Pillai

105. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The inclusion of Laban Movement Analysis in university dance programs enhances a dancer's analytical skills.
Reason (R): It provides a universal, systematic vocabulary to observe, describe, and document movement irrespective of the dance style.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. In Dance Movement Therapy, the concept of 'kinesthetic empathy' allows the therapist to:
(A) Diagnose purely mechanical joint injuries
(B) Prescribe medication for psychological disorders
(C) Teach the client advanced classical choreography
(D) Experience and understand the client's feelings through shared movement

107. Which of the following scholars is renowned for his monumental work 'The Sacred Dance of India'?
(A) Ashish Khokar
(B) Ananda Coomaraswamy
(C) Mohan Khokar
(D) Sunil Kothari

108. Identify the incorrect statement regarding the Guru-Shishya Parampara in dance pedagogy.
(A) It involves an intimate, long-term learning relationship between the teacher and disciple.
(B) It traditionally relied on oral transmission and embodied practice.
(C) It emphasizes holistic lifestyle discipline and spiritual devotion to the art.
(D) It historically separated practical performance from theoretical knowledge.

109. What is the primary difference between 'Labanotation' and 'Motif Notation'?
(A) Labanotation records detail; Motif records intent.
(B) Labanotation records music; Motif records movement.
(C) Labanotation is for modern; Motif is for classical.
(D) Motif Notation uses letters; Labanotation uses numbers.

110. Match the Dance Scholars in List I with their primary association/institution in List II.
List I: (Dance Scholars)
P. Dr. Kanak Rele
Q. Kumudini Lakhia
R. Mrinalini Sarabhai
S. Vallathol Narayana Menon
List II: (Association/Institution)
1. Nalanda Dance Research Centre
2. Kadamb Centre for Dance
3. Darpana Academy
4. Kerala Kalamandalam
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-2, R-3, S-4

111. Which pedagogical theory is heavily applied when using dance to teach primary school children spatial and mathematical concepts?
(A) Behaviorist classical conditioning
(B) Constructivism and Experiential Learning
(C) Structuralist text analysis
(D) Psychoanalytical dream interpretation

112. Identify the correct pair regarding elements of movement analysis.
(A) Proxemics - Study of time in movement

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(C) Rukmini Devi Arundale
(D) Mrinalini Sarabhai

94. Identify the incorrect pair regarding Laban's Effort elements and their polarities.
(A) Space - Direct / Indirect
(B) Flow - High / Low
(C) Weight - Light / Strong
(D) Time - Sudden / Sustained

95. Consider the following statements regarding the evolution of dance research in India from the 1930s to the present:
1. Early research focused heavily on textual translations and historical reconstruction.
2. The mid-20th century saw the establishment of national academies for arts preservation.
3. Contemporary research heavily incorporates interdisciplinary fields like sociology and biomechanics.
4. Applied areas such as Dance Movement Therapy have gained academic recognition.
5. Qualitative research methods have been entirely replaced by quantitative biomechanical analysis.

Which combination of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

96. What does 'Icosahedron' refer to in the context of Laban's movement analysis?
(A) A rhythmic cycle of 20 beats
(B) A traditional percussion instrument used in therapy
(C) A psychological state of emotional expression
(D) A 20-sided geometric scaffolding used to map human movement in space

97. Which of the following best describes 'Choreomusicology'?
(A) The study of the relationship between dance movement and musical structures
(B) The historical study of dance costumes
(C) The therapeutic application of music without movement
(D) The biomechanical study of vocal cords

98. Which dancer-scholar is known for her extensive research and practice in Mohiniyattam, particularly tracing its roots to the Natyashastra and Hastalakshana Deepika?
(A) Sonal Mansingh
(B) Kanak Rele
(C) Yamini Krishnamurthy
(D) Alarmel Valli

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99. A student with dyslexia uses rhythmic dance steps to understand curricular concepts. What is this therapeutic/educational intervention called?
(A) Kinesiological rote learning
(B) Structural Labanotation
(C) Arts-based experiential learning / Dance Movement Therapy
(D) Choreutic spatial mapping

100. Which foundational text, crucial for classical Indian dance pedagogy, deals extensively with the application of hand gestures (hastas)?
(A) Abhinavabharati
(B) Natya Shastra
(C) Sangita Ratnakara
(D) Abhinaya Darpana

101. The integration of Kalaripayattu techniques into contemporary Indian dance training is an example of:
(A) Cross-cultural and interdisciplinary somatic training
(B) The eradication of classical forms
(C) Pure classical Margam
(D) Dance notation methodology

102. Read the following statements regarding the university-based evaluation of dance students:
Statement I: The University system evaluates dance students based on a combination of practical performance, theoretical knowledge, and viva voce.
Statement II: This holistic evaluation model is derived entirely from the traditional Guru-Shishya Parampara.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.

(A) 1, 2, 3, and 4
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

121. The term 'Sattvika Abhinaya' in Indian classical dance most closely aligns with which psychological concept in applied performance studies?
(A) Psychosomatic emotional expression and genuine internal feeling
(B) Conscious suppression of emotion
(C) Mechanical repetition of movement
(D) Cognitive dissonance

122. Identify the incorrect statement about cross-cultural dance training.
(A) It involves dancers learning forms outside their primary cultural tradition.
(B) It leads to the complete erasure of the dancer's native style.
(C) It fosters global understanding and broadens movement vocabulary.
(D) It often leads to hybridized contemporary choreographies.

123. Which dancer and scholar was a key figure in the revival of Odissi in the mid-20th century and authored seminal articles establishing its classical status?
(A) Kelucharan Mohapatra
(B) Sanjukta Panigrahi
(C) Charles Fabri
(D) Kumkum Mohanty

124. In Dance Movement Therapy, the 'Chace technique' (developed by Marian Chace) relies heavily on:
(A) Practicing complex and advanced classical choreographies.
(B) Performing solo sequences in front of studio mirrors.
(C) Analyzing emotional states strictly through written formats.
(D) Rhythmic group action and mirroring for therapeutic alliance.

125. Arrange the following developments in the integration of arts in education in chronological order:
1. Formulation of modern education policies emphasizing art-integration at all levels.
2. Establishment of university degree courses in Dance.
3. Post-independence establishment of national academies for arts.
4. Foundation of independent cultural centres like Kalakshetra.

Which of the following sequences represents the correct chronological order?
(A) 4, 3, 2, 1
(B) 4, 2, 3, 1
(C) 3, 4, 2, 1
(D) 2, 4, 3, 1

126. A choreographer analyzes a dancer's movement to see if they are initiating from the core or the distal edges. This analysis falls under which Laban category?
(A) Effort
(B) Space
(C) Body
(D) Shape

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127. Which of the following is considered a foundational principle of 'Kinesthetics'?
(A) Learning through passive observation
(B) Learning exclusively through aural input
(C) Learning through textual memorization
(D) Learning through physical activity, touch, and movement

128. Read the following statements regarding the shift in dance learning traditions in the 20th century:
Statement I: The shift from Devadasi tradition to institutionalized learning removed the stigma associated with dance in the early 20th century.
Statement II: Institutionalized learning failed to attract students from middle-class and upper-class families.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

180. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): The introduction of applied dance fields like Dance Movement Therapy (DMT) marks a significant shift in dance research.

Reason (R): It transitions the focus of dance from a purely performative art to a functional tool for psychosocial healing and rehabilitation.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

181. Who was the founding force behind the preservation of traditional Kathakali and the establishment of Kerala Kalamandalam?

(A) Vallathol Narayana Menon
(B) Rabindranath Tagore
(C) Rukmini Devi Arundale
(D) Uday Shankar

182. Which of the following is a primary focus of 'Somatic Practices' in dance training?

(A) Achieving perfection in external performance aesthetics at any cost
(B) Cultivating internal awareness, sensory perception, and neuro-motor alignment
(C) Analyzing the historical texts of classical dances
(D) Standardizing the costumes across different styles

183. Identify the correct statement about 'Space' in Laban Movement Analysis.

(A) It primarily measures the gravitational pull on the dancer's body.
(B) It records the musical tempo of the choreography.
(C) It deals with the architecture of movement, including direction, level, and pathways.
(D) It analyzes the emotional state of the choreographer.

184. In classical Indian dance pedagogy, what does the term 'Karanas' primarily refer to?

(A) Musical instruments used in the orchestra
(B) The facial makeup of a Kathakali dancer
(C) The rhythmic syllables recited by the Nattuvanar
(D) The basic structural units of movement combining posture, step, and gesture

185. Match the following terms in Dance Research in List I with their definitions in List II.

List I: (Research Terms)
P. Kinesiology
Q. Somatics
R. Choreomusicology
S. Ethnochoreology

List II: (Definitions)
1. Study of the interaction between music and movement
2. Internal experiential study of the living body
3. Study of the mechanics of human movement
4. Study of dance in its cultural and social context

(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-3, S-2

186. Which contemporary choreographer's work significantly explored the intersection of Bharatanatyam with martial arts (Kalaripayattu) and Yoga, stripping away the traditional 'Bhakti' element?

(A) Mrinalini Sarabhai
(B) Chandralekha
(C) Sonal Mansingh
(D) Padma Subrahmanyam

187. A student is struggling with a complex rhythmic spin. The teacher asks the student to visually focus on a fixed point on the wall while turning. What kinesthetic technique is this?

(A) Mirroring
(B) Somatic regression
(C) Spotting
(D) Trace forming

188. Identify the incorrect pair of a dance institution and its primary focus/founder.

(A) Sangeet Bhavana - Founded by Rabindranath Tagore
(B) Uday Shankar India Cultural Centre - Focuses on modern and creative dance
(C) Kalakshetra - Founded by Rukmini Devi

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Parkinson's patients.
4. It facilitates emotional regulation through embodied expression.

Which combination of the above statements is correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

139. Read the following statements regarding the Labanotation system:
Statement I: Labanotation allows for the preservation of choreographic works in an objective, symbolic format.
Statement II: Labanotation has completely eradicated the need for oral transmission and physical rehearsal in dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

140. Consider the following applied areas of dance:
1. Ergonomics and biomechanical analysis for injury prevention
2. Ethnographic studies of indigenous tribal movements
3. Choreomusicological analysis of structural rhythms
4. Commercial marketing of industrial goods

Which combination of the above represents recognized applied areas of dance research?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

141. The translation of ancient Sanskrit treatises into English during the 20th century primarily aimed to:
(A) Restrict the knowledge to international scholars
(B) Eliminate the practical aspect of classical dance
(C) Convert Indian classical dances into Western contemporary styles
(D) Provide academic legitimacy and standard pedagogical texts for university curricula

142. Identify the incorrect pair of an author and their significant work.
(A) Kapila Vatsyayan - Traditions of Indian Classical Dance
(B) Mohan Khokar - The Abhinaya Darpana (English Translation)
(C) P. Ananda Coomaraswamy - The Dance of Shiva
(D) Sunil Kothari - Kathak: Indian Classical Dance Art

143. Which of the following best describes the 'Guru-Shishya Parampara' in contemporary institutional contexts?
(A) It is perfectly replicated with a 1:1 student-teacher ratio.
(B) It relies entirely on online video tutorials.
(C) It has been adapted into a 'classroom model' where pedagogy is standardized and shared among a group of students.
(D) It strictly avoids any assessment or examinations.

144. In kinesthetic theory, what is 'Feedback'?
(A) The audience applause at the end of a performance
(B) The financial compensation for a choreography
(C) The historical critique published in newspapers
(D) Sensory information internal to the performer, providing awareness of movement outcome

145. Consider the following statements about Dr. Kapila Vatsyayan's contributions to dance research:
1. She introduced an interdisciplinary framework studying movement, sculpture, and literature.
2. She authored "The Square and the Circle of the Indian Arts".
3. She established the structural similarities between Natyashastra poses and temple sculptures.
4. She rejected the idea that performing arts had any relation to architecture.
5. She played a key role in the cultural

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administration of India.

Which combination of the above statements is correct?

(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

146. A dancer practices balancing on one leg with their eyes closed. Which sensory system is being primarily challenged to maintain this kinesthetic awareness?

(A) Auditory system
(B) Vestibular and Proprioceptive systems
(C) Olfactory system
(D) Visual system

147. Which scholar's personal collection formed the core of the largest private dance archive in India, preserving historical photographs, brochures, and costumes?

(A) V. Raghavan
(B) Sunil Kothari
(C) Mohan Khokar
(D) Kapila Vatsyayan

148. Identify the correct statement regarding 'Trace Forms' in Laban Movement Analysis.

(A) They are the emotional expressions registered on the dancer's face.
(B) They are the traditional costumes worn during a performance.
(C) They are the rhythmic notations written by musicians.
(D) They are the imaginary pathways created by a body part moving through space

149. What was the primary motivation for introducing applied dance, such as 'Dance Movement Therapy', into academic and clinical research?

(A) To explore the psychosocial, emotional, and neuro-motor healing potential of structured movement
(B) To increase the commercial profitability of stage shows
(C) To train professional classical dancers in a shorter timeframe
(D) To replace modern medical interventions entirely

150. Which prominent figure is considered a pioneer in bridging Eastern and Western aesthetics, bringing Indian dance forms to global platforms as early as the 1920s and 30s?

(A) Astad Deboo
(B) Uday Shankar
(C) Kumudini Lakhia
(D) Birju Maharaj

151. The primary objective of arts-integrated education is to:

(A) Increase the rote learning capacity of students
(B) Prepare students exclusively for reality television competitions
(C) Foster cross-disciplinary thinking and holistic development
(D) Substitute physical education with performing arts

152. Which of the following best defines the 'Kinesthetic Sense' in dance?

(A) The ability to hear and interpret complex polyrhythms
(B) The cognitive ability to analyze the history of a dance style
(C) The skill of designing stage lighting conceptually
(D) The perception of body position, weight, and movement in space

153. Read the following statements regarding proxemics in movement analysis:

Statement I: In movement analysis, 'Proxemics' deals with how dancers use and perceive the personal and interpersonal space around them.

Statement II: Proxemics in dance only applies to solo performances, never to group choreography.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

154. A choreographer uses the concept of 'Icosahedron' to plan movement. This indicates an application of which system?

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(A) Benesh Movement Notation
(B) Laban Movement Analysis
(C) Stanislavski Method
(D) Dalcroze Eurhythmics

155. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The translation of texts like Natyashastra and Abhinaya Darpana into English was crucial for the academicization of Indian dance.
Reason (R): It allowed the integration of Indian dance theory into formal university curricula globally and facilitated scholarly research.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. Who authored the influential book 'The Dance of Shiva', which eloquently articulated the philosophical, spiritual, and aesthetic dimensions of Indian dance to a global audience?
(A) Kapila Vatsyayan
(B) Rabindranath Tagore
(C) Sri Aurobindo
(D) Ananda Coomaraswamy

157. Identify the correct pair regarding elements of Laban Movement Analysis.
(A) Sagittal Plane - Divides the body into left and right halves (Wheel plane)
(B) Frontal (Coronal) Plane - Divides the body into top and bottom halves
(C) Transverse Plane - Divides the body into left and right halves
(D) Sagittal Plane - Divides the body into front and back halves

158. In dance pedagogy, what is meant by 'Experiential Anatomy'?
(A) Memorizing the Latin names of muscles from a textbook
(B) Learning about the body's structure through movement, touch, and personal physical sensing
(C) Studying the costumes of ancient dancers
(D) Analyzing the acoustics of an auditorium

159. Which of the following is NOT a characteristic of a modern institutionalized dance curriculum?
(A) Inclusion of allied arts subjects like music and aesthetics
(B) Emphasis on written dissertations and research methodology
(C) Absolute reliance on oral transmission without any written texts
(D) Standardized syllabus and examination structures

160. Match the key components of Laban Movement Analysis in List I with their central questions in List II.
List I: (Laban Components)
P. Body
Q. Effort
R. Shape
S. Space
List II: (Central Questions)
1. How does the body express inner intention/ dynamics?
2. What body parts are moving and how are they connected?
3. Where is the body moving in its environment?
4. How is the body changing its form?
(A) P-2, Q-1, R-4, S-3
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

161. A student correctly performing a complex adavu while maintaining structural alignment and breath control demonstrates a high level of:
(A) Kinesthetic awareness and motor control
(B) Visual perception
(C) Choreomusicological analysis
(D) Textual literacy

162. Identify the incorrect statement regarding the application of Dance Movement Therapy.
(A) It provides a non-verbal outlet for emotional expression.
(B) It requires patients to possess advanced choreographic skills.
(C) It aims to improve the cognitive and physical functions of individuals.
(D) It is utilized in treating individuals with developmental disorders.

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163. Who is known for compiling 'Attendance', the comprehensive annual journal on Indian dance?
(A) Sunil Kothari
(B) V. Raghavan
(C) Ashish Khokar
(D) Jiwan Pani

164. What is the primary cause for the integration of somatic practices (like Yoga) in modern dance pedagogy?
(A) Cause: Demand for religious rituals; Effect: Improved performance
(B) Cause: Lack of musical training; Effect: Focus on physical postures
(C) Cause: Decrease in university funding; Effect: Adoption of cheaper methods
(D) Cause: High injury rates; integration of alignment techniques

165. Consider the following statements about cross-cultural training in dance:
1. It helps in deconstructing the rigid boundaries of classical forms.
2. It allows choreographers to develop a global movement vocabulary.
3. It strictly forbids dancers from performing their native classical styles.
4. It often involves collaborative works between international artists.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

166. Read the following statements regarding movement documentation systems:
Statement I: The Labanotation system relies on a geometric grid to precisely document human movement.
Statement II: Labanotation has proven ineffective for recording any dance form outside of Western Ballet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

167. Which of the following scholars was fundamentally a Sanskritist and helped construct the theoretical framework linking classical literature to performing arts in the 20th century?
(A) Mohan Khokar
(B) Uday Shankar
(C) V. Raghavan
(D) Ram Gopal

168. In Laban Movement Analysis, the concept of 'Weight' is described along a continuum from:
(A) Fast to Slow
(B) Direct to Indirect
(C) Bound to Free
(D) Light to Strong

169. What is a significant consequence of recognizing dance as a formal academic discipline for national-level faculty qualification eligibility?
(A) Established dance as a rigorous academic discipline.
(B) Restricted all dance performances to university campuses.
(C) Eliminated the requirement for practical dance examinations.
(D) Caused a rapid decline in traditional dance institutions.

170. Consider the following statements regarding the key inroads in Indian dance from the 1930s onwards:
1. Revitalization of temple dances into stage-appropriate classical forms.
2. Establishment of formal educational institutions replacing solitary Guru-Shishya parampara.
3. Complete abandonment of mythological themes in all dance forms.
4. The beginning of systematic documentation and archival of regional dance histories.
5. The emergence of applied dance disciplines like therapy and biomechanics in the late 20th century.

Which combination of the above statements is correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5

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(D) 1, 3, 4, and 5

171. A dance teacher using the 'Constructivist' approach would most likely:
(A) Demand strict imitation of movements without explanation
(B) Only evaluate students through written tests
(C) Encourage students to explore and create movements to discover biomechanical principles themselves
(D) Punish students for asking questions about the choreographic intent

172. Which applied area of dance focuses on optimizing performance and minimizing injury by analyzing the physics of human movement?
(A) Ethnochoreology
(B) Dance History
(C) Choreomusicology
(D) Dance Biomechanics

173. Identify the correct pair of a dance technique/ system and its founder.
(A) Labanotation - Rudolf von Laban
(B) Eurhythmics - Uday Shankar
(C) Ideokinesis - Kapila Vatsyayan
(D) Contact Improvisation - Rukmini Devi Arundale

174. Which of the following is an incorrect statement regarding kinesthetic empathy?
(A) It allows an audience member to feel the physical tension of the dancer.
(B) It is a purely conscious, cognitive process with no physiological basis.
(C) It is heavily utilized by dance therapists to connect with clients.
(D) It involves mirror neurons in the human brain.

175. Arrange the following scholars in chronological order of their historical prominence:
1. P. Ananda Coomaraswamy
2. Uday Shankar
3. Kapila Vatsyayan
4. Ashish Khokar

Which of the following sequences represents the correct chronological order?
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

176. Which of the following best defines 'Motor Learning' in dance pedagogy?
(A) The study of the aesthetic value of a choreography
(B) The administration of dance examinations
(C) The historical documentation of folk dances
(D) The process of acquiring and refining physical skills through practice and experience

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177. Which institution, founded in 1936, was pivotal in standardizing Bharatanatyam pedagogy and incorporating academic elements like musicology and languages?
(A) Kalakshetra
(B) Kathak Kendra
(C) Darpana Academy
(D) Shantiniketan

178. Read the following statements regarding the role of improvisation in arts education:
Statement I: Incorporating 'improvisation' in school dance curricula helps develop critical thinking and kinesthetic problem-solving.
Statement II: Formal educational guidelines discourage any form of improvisation or creative expression in arts education.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

179. A dancer performs a movement that is light, sustained, and indirect. According to Laban Movement Analysis, this corresponds to which basic effort action?
(A) Wring
(B) Glide
(C) Float
(D) Press

(D) 1, 3, and 5

196. What is the fundamental concept behind 'Arts-Integrated Learning'?
(A) Teaching arts as an isolated subject with no relation to other disciplines
(B) Replacing core subjects entirely with arts education
(C) Limiting arts education to the higher secondary level
(D) Using arts as a pedagogical tool to understand concepts across various subjects like math and science

197. Which of the following best defines the 'Vestibular System' in kinesthetics?
(A) The sensory system located in the inner ear that provides the sense of balance and spatial orientation
(B) The system responsible for auditory processing
(C) The muscle groups responsible for cardiovascular endurance
(D) The neural network responsible for long-term memory of historical facts

198. Which scholar is noted for extensively researching and bringing to light the history and techniques of the Seraikella, Mayurbhanj, and Purulia styles of Chhau?
(A) Sunil Kothari
(B) Jiwan Pani
(C) Kapila Vatsyayan
(D) Mohan Khokar

199. A dancer using 'Indirect Space' effort is most likely performing movements that are:
(A) Straightforward, pinpointed, and linear
(B) Extremely heavy and grounded
(C) Multi-focused, flexible, and curving
(D) Extremely fast and sudden

200. What role did the 'Revivalist Movement' of the 1930s play in dance education?
(A) Completely eradicating regional classical dance forms.
(B) Restricting dance education only to foreign researchers.
(C) Mandating oral recitation without any physical movement.
(D) Shifting dance from temples to formal institutions.

201. Which applied area of dance focuses on observing, analyzing, and documenting the dances of different cultures, understanding them as an integral part of societal rituals and history?
(A) Ethnochoreology (Dance Anthropology)
(B) Dance Biomechanics
(C) Dance Movement Therapy
(D) Dance Kinesiology

202. Read the following statements regarding the contribution of Dr. Sunil Kothari to dance scholarship:
Statement I: Dr. Sunil Kothari's extensive photo-documentation and writing played a vital role in popularizing Indian classical dance globally.
Statement II: Dr. Sunil Kothari primarily advocated for the eradication of regional folk dances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

203. A therapist asks a non-verbal child to express their current emotional state through unstructured, rhythmic body movements. This is a core application of:
(A) Labanotation theory
(B) Kinesiological alignment
(C) Dance Movement Therapy
(D) Classical Margam training

204. Which of the following describes 'Body Schema' in kinesthetics?
(A) A written chart of a dance sequence
(B) The costume layout for a performance
(C) The formal structure of a classical dance recital
(D) An internal, unconscious neural representation of the spatial and biomechanical properties of the body

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Arundale
(D) Kathak Kendra - Focuses on preservation of Bharatanatyam

189. What is the cause of 'muscle memory' (kinesthetic automation) in a dancer?
(A) Repetitive and mindful physical practice creating strong neural pathways
(B) Reading extensively about dance history
(C) Watching a high volume of dance performances
(D) Using elaborate costumes during rehearsals

190. Consider the following statements about the role of scholars in Indian dance:
1. They translated ancient Sanskrit texts to make them accessible to modern practitioners.
2. They formulated the theoretical framework that legitimized regional dances as 'classical'.
3. They entirely rejected the practical aspects of dance, focusing only on text.
4. They initiated the archival and documentation movement in the 20th century.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

191. Read the following statements regarding the role of 'Research Methodology' in postgraduate performing arts programs:
Statement I: Master's degree programs in performing arts often include 'Research Methodology' as a core paper.
Statement II: This requirement is designed to equip performing artists with the skills to conduct systematic academic research, documentation, and critical analysis.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

192. In Laban's system, which term describes the movement of a body part away from the center of the body?
(A) Gathering
(B) Binding
(C) Sinking
(D) Scattering/Reaching

193. Dr. Padma Subrahmanyam's significant scholarly contribution lies in the reconstruction of the 108 Karanas. What approach did she primarily use?
(A) Combining literary evidence from Natyashastra with sculptural evidence from temples
(B) Purely interviewing contemporary Devadasis
(C) Applying Laban Movement Analysis to folk dances
(D) Translating modern Western biomechanics into Sanskrit

194. Which of the following is an incorrect statement concerning 'Cross-cultural training' in dance?
(A) It enriches a choreographer's movement vocabulary.
(B) It encourages xenophobia by strictly protecting native dance forms.
(C) It facilitates intercultural dialogue and understanding.
(D) It often leads to dancers to adapt to different biomechanical alignments.

195. Consider the following statements about the integration of Dance Movement Therapy (DMT) in India:
1. It is a recognized modality for psychosocial rehabilitation.
2. Tripura Kashyap is a pioneering figure in establishing DMT in India.
3. Indian DMT strictly utilizes only Western classical music.
4. It integrates concepts from Indian classical mudras and contemporary psychology.
5. It is solely used to treat professional dancers with physical injuries.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 2, 4, and 5
(C) 2, 3, and 4

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129. Dr. Kapila Vatsyayan's work emphasized that Indian dance cannot be fully understood without studying its relationship with:
(A) Indian sculpture, architecture, and literature
(B) Western ballet techniques
(C) Modern industrial technologies
(D) Economic policies of ancient India

130. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Contemporary dance pedagogy in India increasingly incorporates somatic practices like yoga and Alexander technique.
Reason (R): Somatic practices enhance internal body awareness, prevent injuries, and improve movement efficiency for dancers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

131. Who among the following is noted for establishing the "Nalanda Dance Research Centre" and introducing university-level degrees in dance?
(A) Kumudini Lakhia
(B) Sucheta Bhide Chapekar
(C) Dr. Kanak Rele
(D) Roshan Kumari

132. Which of the following best defines 'Dance Pedagogy'?
(A) The physical construction of dance studios
(B) The legal administration of a dance company
(C) The archival storage of old dance costumes
(D) The art, science, and methodology of teaching dance

133. Identify the correct pair regarding basic Laban effort actions.
(A) Glide - Direct, Sustained, Light
(B) Float - Direct, Sudden, Strong
(C) Flick - Indirect, Sustained, Strong
(D) Wring - Indirect, Sudden, Light

134. Which of the following is an incorrect statement regarding the integration of arts in education?
(A) Arts should be an integral part of the curriculum.
(B) Dance and music should be strictly reserved for talented students only.
(C) Arts education fosters creativity and self-expression.
(D) Art education connects learning to cultural heritage.

135. Match the basic Effort actions in List I with their Laban characteristics in List II.
List I: (Effort Actions)
P. Slash
Q. Dab
R. Press
S. Float
List II: (Characteristics)
1. Direct, Sustained, Strong
2. Indirect, Sustained, Light
3. Indirect, Sudden, Strong
4. Direct, Sudden, Light
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

136. What is 'motor imagery' in the context of kinesthetic training?
(A) A physical drawing of a choreography
(B) Watching a video of another dancer
(C) The muscle pain experienced after a performance
(D) The mental execution of a movement without any overt physical action

137. Which eminent personality established 'Sangeet Bhavana' at Visva-Bharati University, deeply influencing the integration of arts in education?
(A) Rabindranath Tagore
(B) Rukmini Devi Arundale
(C) Uday Shankar
(D) Vallathol Narayana Menon

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138. Consider the following statements about the application of Dance Movement Therapy (DMT):
1. It is effective in treating post-traumatic stress disorder (PTSD).
2. It requires the patient to have prior training in classical dance.
3. It helps improve neuro-motor functions in

205. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The integration of movement analysis systems like Laban's into university curricula improves dance documentation.
Reason (R): It offers a standardized, internationally recognized symbolic language to record intricate movement details that video recordings might obscure.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

206. Who among the following is widely recognized for his pioneering efforts in choreographing and staging ballets based on the 'Discovery of India' and creating a unique contemporary Indian dance vocabulary?
(A) Uday Shankar
(B) Narendra Sharma
(C) Sachin Shankar
(D) Shanti Bardhan

207. Identify the correct pair of Laban Effort elements.
(A) Press - Direct, Sudden, Light
(B) Dab - Indirect, Sudden, Strong
(C) Wring - Indirect, Sustained, Strong
(D) Slash - Direct, Sustained, Light

208. In dance pedagogy, the 'VARK' model of learning styles suggests that teachers should incorporate which of the following?
(A) Only visual demonstrations
(B) Only oral instructions
(C) Only kinesthetic repetitions without verbal explanation
(D) Visual, Aural, Read/Write, and Kinesthetic methods to cater to all learners

209. What is a key disadvantage of relying solely on 'video recording' for dance archival compared to 'movement notation' (like Labanotation)?
(A) Video lacks depth and internal choreographic intent.
(B) Video is significantly more expensive to produce.
(C) Video cannot capture the musical accompaniment.
(D) Video requires extensive physical stamina to watch.

210. Match the educational institutions in List I with their defining characteristic/founder in List II.
List I: (Institutions)
P. Sangeet Bhavana (Shantiniketan)
Q. M.S. University of Baroda
R. Kalakshetra
S. Almora Centre
List II: (Characteristic/Founder)
1. First to offer university degree courses in Performing Arts
2. Founded by Uday Shankar for creative dance
3. Integrated arts with general education (Rabindranath Tagore)
4. Emphasized traditional Bharatanatyam in a Gurukula setting
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

211. Which scholar made monumental contributions to the revival and academic structuring of Manipuri dance, heavily researching the 'Lai Haraoba' and 'Ras Leela' traditions?
(A) Guru Ambi Singh
(B) R.K. Singhajit Singh
(C) Bipin Singh
(D) Kapila Vatsyayan

212. Identify the incorrect statement concerning 'Proprioception'.
(A) It is often referred to as the 'sixth sense'.
(B) It allows a dancer to know the position of their limbs without looking at them.
(C) It is crucial for maintaining balance and coordinating movements.
(D) It relies entirely on the dancer's sense of hearing.

213. A contemporary choreographer creates a piece focusing entirely on the geometric shapes the body creates, ignoring emotional expression. This aligns most closely with which Laban category?
(A) Shape

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Chidambaram style at the modern Satara Nataraja temple?
(A) Kapila Vatsyayan
(B) Dr. Sunil Kothari
(C) Mohan Khokar
(D) Dr. Padma Subrahmanyam

230. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The study of Kinesthetics is vital for dance educators.
Reason (R): Understanding how the body senses and controls movement allows educators to correct anatomical misalignments and prevent chronic injuries in students.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

231. Which of the following best defines 'Dance Archival Research'?
(A) The commercial marketing of contemporary dance performances
(B) The mechanical analysis of a dancer's joint mobility
(C) The systematic collection, preservation, and study of historical dance materials, documents, and recordings
(D) The psychotherapeutic application of movement

232. Which of the following is not a recognized category in Laban Movement Analysis?
(A) Body
(B) Effort
(C) Shape
(D) Acoustics

233. An educator uses 'Dalcroze Eurhythmics' in a dance class. What is the primary focus of this method?
(A) Developing musicality and rhythm through physical movement and kinesthetic awareness
(B) Teaching classical mudras
(C) Reading complex notation scores
(D) Historical study of costumes

234. Identify the incorrect statement regarding the influence of cross-cultural training on modern Indian dance.
(A) It fostered collaborations with international choreographers.
(B) It led to the isolation and eventual extinction of traditional classical forms.
(C) It introduced modern lighting and stagecraft techniques.
(D) It helped in creating a hybrid contemporary dance vocabulary.

235. Match the eminent scholars/dancers in List I with their primary text/research focus in List II.
List I: (Scholars/Dancers)
P. Dr. Kapila Vatsyayan
Q. P. Ananda Coomaraswamy
R. Dr. V. Raghavan
S. Dr. Padma Subrahmanyam
List II: (Text/Research Focus)
1. Abhinaya Darpana (Translation)
2. Bharata's Art: Then and Now (Karanas)
3. Classical Indian Dance in Literature and the Arts
4. Sringara Prakasha and allied Sanskrit texts
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

236. What is the psychological theory most closely aligned with Dance Movement Therapy's goal of achieving mind-body integration?
(A) Pure Behaviorism
(B) Structuralism
(C) Psycho-linguistics
(D) Embodied Cognition

237. Which scholar's work 'Traditions of Indian Classical Dance' remains a standard textbook in university curricula across India?
(A) Kapila Vatsyayan
(B) Mohan Khokar
(C) Ashish Khokar
(D) Jiwan Pani

238. Read the following statements regarding the development of university-based dance education:
Statement I: The shift to university-based dance education required the development

(B) A system used exclusively to record rhythm
(C) A method of analyzing historical costumes
(D) A shorthand system used to capture the essence or core concept of a movement without detailing structural mechanics

222. An applied dance researcher studies the floor reaction forces generated during a Kathak dancer's footwork (Tatkar) to understand impact stress on the knees. This field is:
(A) Dance Biomechanics
(B) Dance Movement Therapy
(C) Ethnochoreology
(D) Choreutics

223. Identify the correct pair regarding fundamental movement concepts.
(A) Non-locomotor (Axial) movement - Movement that travels extensively across the stage
(B) Locomotor movement - Movement that travels through space
(C) Kinesphere - The geographical location of the performance
(D) Choreutics - The study of musical rhythm

224. Which of the following is an incorrect statement regarding the application of Laban Movement Analysis?
(A) It is used in dance therapy to assess psychological states through movement.
(B) It is used in acting and theatre for character development.
(C) It provides a subjective, culturally biased terminology for movement.
(D) It is utilized in robotics and animation to create lifelike movements.

225. Arrange the following developments in dance education in chronological order:
1. The formulation of modern education policies advocating multi-disciplinary arts integration.
2. The founding of the Uday Shankar India Cultural Centre in Almora.
3. The establishment of the Sangeet Natak Akademi.
4. The widespread introduction of Dance Movement Therapy in clinical psychology.

Which of the following sequences represents the correct chronological order?
(A) 2, 3, 4, 1
(B) 3, 2, 1, 4
(C) 2, 4, 3, 1
(D) 4, 3, 2, 1

226. What was Dr. Kapila Vatsyayan's primary argument regarding the study of Natyashastra?
(A) It should be viewed solely as a manual for acting.
(B) It is a comprehensive text integrating metaphysics, aesthetics, ritual, and performance.
(C) It has no relevance to modern Indian classical dance.
(D) It strictly separates vocal music from bodily movement.

227. In the context of dance pedagogy, what is 'Kinesthetic Transfer'?
(A) The physical transfer of a dancer from one academy to another
(B) The financial transaction between a teacher and a student
(C) The application of movement skills and body awareness learned in one context to another physical activity or academic concept
(D) The historical evolution of a dance form

228. Read the following statements regarding the study of 'Aesthetics and Rasa Theory' in performing arts curricula:
Statement I: Performing arts curricula often include the study of 'Aesthetics and Rasa Theory'.
Statement II: This study ensures that students understand the philosophical and emotional foundations of Indian classical performance.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

229. Which eminent artist and scholar is known for creating the 'Karanas' sculptures in the

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(B) Effort
(C) Time
(D) Weight

214. Which eminent scholar was the first to undertake a comprehensive, pan-Indian survey of tribal and folk dances, subsequently publishing extensive documentation?
(A) Kapila Vatsyayan
(B) Verrier Elwin
(C) Komal Kothari
(D) Mohan Khokar

215. Consider the following statements about the role of universities in dance education:
1. They act as repositories for archival and documentation.
2. They focus on interdisciplinary research connecting dance with sociology, psychology, and technology.
3. They actively discourage classical training in favor of exclusively Western forms.
4. They provide formal pedagogical training for future dance educators.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

216. Read the following statements regarding the institutional revival of Bharatanatyam:
Statement I: The concept of 'Bhakti' (devotion) was systematically emphasized during the institutional revival of Bharatanatyam in the 1930s.
Statement II: This emphasis on Bhakti was partly a strategic move to sanitize the dance and make it acceptable to middle-class sensibilities.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

217. In the context of motor learning in dance, 'Distributed Practice' refers to:
(A) Spacing out practice sessions over time with rest intervals, which improves retention
(B) Practicing a single movement continuously for several hours
(C) Distributing costumes to the performers
(D) Learning the dance through written descriptions only

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218. Which pioneer is celebrated for taking Indian classical dance to the global stage in the mid-20th century, famously performing Odissi, Bharatanatyam, and Kuchipudi worldwide?
(A) Yamini Krishnamurthy
(B) Indrani Rahman
(C) Sonal Mansingh
(D) Sitara Devi

219. What is a direct cause-effect relationship observed in Somatic Movement Therapy?
(A) Cause: Rote physical repetition; Effect: Increased creative output.
(B) Cause: Studying history; Effect: Significantly improved jumping height.
(C) Cause: Mindful awareness of habits; re-patterning of use.
(D) Cause: Complex choreography; Effect: Better overall acoustic perception.

220. Consider the following statements about Dr. V. Raghavan:
1. He was a profound scholar of Sanskrit and Natyashastra.
2. He played a critical role in the founding of the Music Academy, Madras.
3. He discovered and edited the text 'Sringara Prakasha'.
4. He argued strongly against the academic institutionalization of arts.
5. He was an influential member of the Sangeet Natak Akademi.

Which combination of the above statements is correct?
(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

221. Which of the following defines 'Motif Notation' in movement analysis?
(A) A highly detailed, anatomically exact notation system

of a standardized curriculum and evaluation metrics.

Statement II: University-based dance education strictly follows the oral tradition, completely ignoring written documentation.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

239. A dancer performs a slow, sustained, and heavy movement pressing into the floor. In Laban Effort terms, this is a:
(A) Glide
(B) Flick
(C) Press
(D) Slash

240. Consider the following statements about the role of dance in school education:
1. It fosters emotional intelligence and self-regulation.
2. It provides a non-verbal medium for self-expression.
3. It exclusively benefits students with high academic scores in mathematics.
4. It helps in the development of gross and fine motor skills.

Which combination of the above statements is correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

241. Which pioneer founded the 'Kadamb Centre for Dance' and is credited with infusing Kathak with contemporary sensibilities and abstract choreography?
(A) Kumudini Lakhia
(B) Birju Maharaj
(C) Maya Rao
(D) Shovana Narayan

242. Identify the correct statement regarding the application of 'Ergonomics' in dance.
(A) It involves analyzing historical texts for rhythmic accuracy.
(B) It involves designing dance floors and footwear to reduce impact injuries and enhance safe performance.
(C) It is the study of musical instruments.
(D) It focuses on the psychological analysis of the audience.

243. Which of the following applied areas involves using dance as a tool for peacebuilding, social cohesion, and community development in conflict zones?
(A) Pure Biomechanics
(B) Dance Archival
(C) Applied Dance / Community Dance
(D) Choreutics

244. Identify the incorrect pair of a choreographer and their distinctive contribution.
(A) Uday Shankar - Hi-Dance and Indian Modern Dance
(B) Chandralekha - Rejection of traditional narratives to explore body geometry
(C) Shanti Bardhan - Ramayana ballet using puppet-like movements
(D) Astad Deboo - Preservation of traditional Devadasi repertoire

245. Consider the following statements regarding key inroads in dance research:
1. Introduction of digital motion capture technology for biomechanical analysis.
2. Growth of interdisciplinary studies linking dance with neuroscience.
3. Total eradication of traditional dance forms in favor of technology.
4. Emergence of academic journals dedicated solely to dance research.
5. Integration of Laban Movement Analysis in academic contexts.

Which combination of the above statements is correct?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

246. What is the fundamental premise of 'Ideokinesis' developed by Mabel Elsworth Todd?
(A) That intense physical pain is necessary for flexibility

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(B) That visualizing specific mental images can alter physical movement patterns and improve alignment
(C) That dancing is purely a mechanical process devoid of thought
(D) That classical dance cannot be taught to adults

247. The book 'Bharata Natyam: Indian Classical Dance Art', which serves as a comprehensive resource for university students, was authored by:
(A) Mohan Khokar
(B) V. Raghavan
(C) Sunil Kothari
(D) Kapila Vatsyayan

248. Read the following statements regarding the integration of dance into the school curriculum:
Statement I: The integration of dance into the school curriculum is viewed as a method to make education more engaging and experiential.
Statement II: Modern educational frameworks aim to strictly compartmentalize arts and sciences, preventing any cross-disciplinary integration.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

249. A choreographer aims to document the precise dynamic intention (such as strength vs. lightness) of a movement. Which aspect of Laban Movement Analysis is most critical here?
(A) Effort
(B) Body
(C) Space
(D) Motif

250. Which of the following is a primary objective of cross-cultural dance collaborations in the contemporary era?
(A) To prove the superiority of one classical form over another
(B) To foster global artistic dialogue and explore universal themes through hybrid movement vocabularies
(C) To standardise all global dance forms into a single identical style
(D) To eliminate the need for formal dance training

Direction : Please read the following source carefully.

In contemporary educational frameworks, the integration of dance as part of the curriculum in school education serves a multifaceted pedagogical purpose. A recent institutional case study explored a curriculum model where dance was not merely treated as an extracurricular activity but positioned as a core component of elementary schooling. The syllabus administrators observed that formalizing dance in school education addresses cognitive, physical, and emotional developmental milestones. By structuring dance as part of the daily timetable, educators utilized rhythmic movement to enhance spatial awareness and collaborative skills among young learners. The curriculum designed for this initiative emphasized foundational motor skills over specialized performance techniques. This structural shift demonstrated that when dance is formally integrated into school education, it operates as a holistic pedagogical tool. Researchers documenting this case noted a significant transformation in student engagement levels. Furthermore, standardizing the evaluation of dance within the school grading system provided academic legitimacy to movement-based learning. This approach necessitates specialized training for primary educators to effectively deliver the dance curriculum, ensuring that the pedagogical focus remains on developmental benefits rather than strictly performative outcomes. Consequently, incorporating dance as an academic subject at the school level redefines traditional educational boundaries.

Based on the above source, attempt the following five questions.

251. What was the primary emphasis of the dance curriculum designed for the elementary schooling initiative described in the source?
(A) Advanced theatrical production techniques
(B) Foundational motor skills over performance
(C) Competitive inter-school choreography

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(D) Historical documentation of dance forms

252. According to the source, what was the effect of standardizing the evaluation of dance within the school grading system?
(A) Legitimacy for movement-based learning
(B) Reduced physical activity levels of young learners
(C) Eliminated the need for specialized primary educators
(D) Prioritized strict performative outcomes in the syllabus

253. How did educators utilize rhythmic movement within the formalized daily timetable?
(A) To strictly evaluate individual performative outcomes
(B) To prepare young learners for university-level arts degrees
(C) To enhance spatial awareness and collaborative skills
(D) To replace traditional physical education entirely

254. Why does the formalized approach to school dance curricula necessitate specialized training for primary educators?
(A) To convert the students into professional stage performers
(B) To train educators in specialized extracurricular grading
(C) To remove the subject from the standardized grading system
(D) To ensure the focus remains on developmental benefits

255. The institutional case study observed that formalizing dance in school education primarily addresses which of the following?
(A) Financial and administrative milestones in the school
(B) Extracurricular and purely recreational milestones
(C) Cognitive, physical, and emotional milestones
(D) Theoretical and historical documentation milestones

Direction : Please read the following source carefully.

The elevation of dance as part of the curriculum in Universities has necessitated a rigorous academic approach to movement arts. A university arts department recently restructured its degree programs to position dance as a comprehensive scholarly discipline. Within this university curriculum, the study of dance encompasses both theoretical inquiry and advanced practical training, distinguishing it from basic school-level instruction. The faculty designed a case model requiring undergraduate students to engage in critical analysis, historical contextualization, and structured performance evaluations. By embedding dance deeply within the university curriculum, academic institutions have facilitated the development of specialized degree tracks, such as choreographic studies and dance pedagogy. The case analysis revealed that university-level integration demands a sophisticated syllabus that bridges physical execution with critical research methodologies. Students enrolled in these higher education programs are evaluated on their capacity to articulate complex choreographic concepts through academic writing and practical demonstrations. Consequently, the formal inclusion of dance in universities transforms traditional practitioners into academic scholars. This curricular advancement legitimizes the discipline within the higher education landscape, ensuring that dance graduates are equipped with both the analytical rigor and the performative expertise required for advanced professional and academic careers in the arts.

Based on the above source, attempt the following five questions.

256. What distinguishes the university dance curriculum from basic school-level instruction according to the passage?
(A) Exclusive focus on recreational group activities in session
(B) Theoretical inquiry and advanced practical training
(C) Total elimination of structured performance evaluations
(D) Strict limitation to extracurricular student engagement

257. Which specialized degree tracks have been facilitated by embedding dance deeply within the university curriculum?
(A) Primary education and basic motor skills

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observations

270. How does the Laban system assist university students in analyzing choreographic intentions?
(A) Reliance on the original choreographer's verbal explanations
(B) Eliminating need to understand spatial and dynamic components
(C) Replacing objective transcription with intuitive responses
(D) Standard method for movement deconstruction

Direction : Please read the following source carefully.

The academic evolution of traditional performing arts relies heavily on the foundational texts and analytical frameworks established by eminent scholars and their works, who contributed significantly to the knowledge of Indian dance. A university research seminar recently focused on a case study mapping the historiography of Indian dance through the specific contributions of these pioneering academicians. The syllabus highlighted how the analytical works of eminent scholars systematically categorized classical movement vocabularies, thus preserving them against historical erasure. Through rigorous documentation, these scholars translated oral traditions and regional performative practices into structured academic knowledge. The case study revealed that understanding Indian dance at a graduate level requires deep engagement with these primary academic works, which outline the philosophical and aesthetic principles governing the form. By studying the specific methodologies employed by these eminent scholars, current researchers can trace the chronological development of dance pedagogy. The seminar concluded that the works of these scholars do not merely serve as historical archives; rather, they provide the essential critical lens through which modern practitioners analyze spatial geometry and rhythmic complexities. Consequently, acknowledging these scholars is vital for maintaining academic rigor in contemporary dance studies.

Based on the above source, attempt the following five questions.

271. How did the analytical works of eminent scholars preserve classical movement vocabularies against historical erasure?
(A) Converting all forms of dance into completely new oral traditions for study
(B) Replacing traditional practices entirely with modern techniques in the class
(C) Systematically categorizing them into academic knowledge
(D) Avoiding written documentation to protect secret techniques from being seen

272. According to the seminar's findings, deep engagement with the primary academic works of these scholars provides insight into what aspects of Indian dance?
(A) Only the modern financial models of professional stage performances
(B) Philosophical and aesthetic principles of the form
(C) The exclusion of regional performative practices from the syllabus
(D) Purely the subjective opinions of contemporary critics and writers

273. What role do the works of eminent scholars play for modern practitioners, aside from serving as historical archives?
(A) They restrict the development of new spatial geometries in the modern era
(B) They discourage the chronological study of dance pedagogy among researchers
(C) They replace the need for physical execution in graduate programs and schools
(D) Critical lens to analyze geometry and rhythm

274. The university research seminar utilized the contributions of pioneering academicians primarily to map which of the following?
(A) The historiography of Indian dance
(B) The physical fitness levels of regional performers
(C) The future financial viability of oral traditions
(D) The elimination of classical movement vocabularies

275. According to the passage, what did these scholars successfully translate through rigorous documentation?

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(C) Lower injury rates and better efficiency
(D) Elimination of the nervous system's internal feedback loop and response

264. What limitation of training based strictly on external visual imitation is highlighted in the study?
(A) It creates overly subjective awareness of physical weight
(B) It provides too much focus on internal joint alignment
(C) It heavily relies on the internal feedback loop of the nervous system
(D) It neglects the underlying muscular realities of dance

265. The pedagogical strategy of integrating kinesthetics into movement analysis emphasizes which specific physiological mechanism?
(A) Internal feedback loop of the nervous system
(B) External visual processing loop for observing peer performance
(C) Cardiovascular endurance capacity and respiratory function levels
(D) Auditory rhythmic synchronization system used for music timing

Direction : Please read the following source carefully.

The implementation of movement analysis based on the Laban system provides a highly structured vocabulary for documenting and interpreting human motion in dance pedagogy. A recent academic project utilized the Laban system to analyze the spatial and dynamic components of contemporary choreography. Researchers applied the core categories of this system—Body, Effort, Shape, and Space—to create a systematic case profile of a complex dance performance. Movement analysis based on the Laban system allows scholars to objectively transcribe the qualitative nuances of motion, transforming transient physical actions into permanent analytical records. In this case, students were trained to observe how a dancer's specific use of 'Effort'—characterized by variations in weight, time, space, and flow—altered the thematic impact of the routine. By employing the Laban system, the pedagogy shifted from subjective interpretation to objective movement categorization. The study demonstrated that this analytical framework is essential for choreographic preservation and scholarly critique. Furthermore, movement analysis based on the Laban system bridges the gap between physical execution and academic documentation, offering university students a standardized methodology to critically deconstruct and reconstruct choreographic intentions without relying solely on the original choreographer's verbal explanations.

Based on the above source, attempt the following five questions.

266. What are the core categories of the Laban system mentioned in the academic project?
(A) Time, Weight, Rhythm, and Flow
(B) Body, Effort, Shape, and Space
(C) Emotion, Tension, Alignment, and Force
(D) Kinesthetics, Aesthetics, Preservation, and Execution

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267. How does the source define the 'Effort' category within the Laban system?
(A) Variations in height, depth, rhythm, and tension
(B) Variations in weight, time, space, and flow
(C) Variations in subjective interpretation and visual appeal
(D) Variations in choreographic preservation and critique

268. According to the passage, what major pedagogical shift occurs when employing the Laban system?
(A) Shift from subjective interpretation to objective categorization
(B) Shift from permanent analytical records to transient actions and routines
(C) Shift from physical execution to verbal explanation of choreographic intent
(D) Shift from academic documentation to purely physical execution in classrooms

269. What is one of the primary academic outcomes of using the Laban system for movement analysis?
(A) Replaces all movement training in university
(B) Limits critique to the choreographer's verbal explanations
(C) Actions to permanent records
(D) Restricts analysis to subjective visual

(B) Recreational therapy and sports management
(C) Extracurricular administration and physical training
(D) Choreographic studies and dance pedagogy

258. How are students in these higher education programs primarily evaluated?
(A) Concepts via academic writing and demonstration
(B) Standardized multiple-choice examinations on history
(C) Attendance in movement and physical fitness classes
(D) Competitive inter-university performative events

259. What does the formal inclusion of dance in universities do to traditional practitioners?
(A) Transforms them into recreational hobbyists
(B) Isolates them from the higher education landscape
(C) Transforms them into academic scholars
(D) Restricts them to basic physical execution

260. According to the case analysis, what does university-level integration of dance demand?
(A) A syllabus bridging physical execution with critical research methodologies
(B) A syllabus that removes critical research methodologies
(C) A syllabus focused solely on theoretical and historical contextualization
(D) A syllabus independent of practical movement training

Direction : Please read the following source carefully.

Movement analysis based on kinesthetics focuses extensively on the internal sensation and physiological awareness of bodily motion. In a clinical pedagogy setting, researchers implemented a kinesthetic analysis framework to evaluate how dancers perceive and modulate their muscular engagement during complex routines. The case study required participants to articulate their internal physical sensations while executing specific choreographic sequences. Movement analysis based on kinesthetics differs significantly from purely visual observation, as it prioritizes the practitioner's subjective awareness of weight, tension, and joint alignment. By utilizing this kinesthetic approach, educators helped students identify habitual physical restrictions that impeded their performative fluidity. The findings indicated that when dancers consciously applied kinesthetic movement analysis, their injury rates decreased, and their biomechanical efficiency improved. This pedagogical strategy emphasizes the internal feedback loop of the nervous system, allowing performers to recalibrate their movements in real-time. The study highlighted that training based strictly on external visual imitation often neglects the underlying muscular realities of dance. Therefore, integrating kinesthetics into movement analysis provides a rigorous, somatic foundation for dance pedagogy, enabling practitioners to develop a deeper, more sustainable relationship with their physical instrumentation throughout their professional careers.

Based on the above source, attempt the following five questions.

261. What is the primary focus of movement analysis based on kinesthetics?
(A) External visual observation and imitation of routines
(B) Historical documentation of various choreographic eras
(C) Competitive performance evaluation by visual experts
(D) Internal sensation and physiological awareness

262. According to the source, how does kinesthetic movement analysis differ from purely visual observation?
(A) Ignores joint alignment and tension during clinical exercises
(B) Prioritizes awareness of weight and tension
(C) Relies entirely on video playback for student movement
(D) Focuses only on the aesthetic appeal for general audiences

263. What were the physiological benefits of consciously applying kinesthetic movement analysis, as indicated by the findings?
(A) Increased injury rates and decreased joint alignment in clinical settings
(B) Enhanced visual imitation but reduced muscular awareness for performers

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(A) Contemporary aesthetic principles into historical archives for future researchers
(B) Modern rhythmic complexities into traditional spatial geometry in a formal setting
(C) Oral traditions and practices into academic knowledge
(D) Graduate-level syllabus into basic primary education methodologies for new students

Direction : Please read the following source carefully.

Examining the trajectory of performing arts education reveals key inroads in dance training in India from the 1930s to the present. A longitudinal academic study analyzed the institutionalization of dance training, which began to transition from localized, familial apprenticeships to structured, institutional pedagogies during the 1930s. This period marked a pivotal shift, establishing standardized curricula that systematically categorized foundational movements for formal classroom instruction. The case analysis documented how these early inroads established the precedent for modern conservatories and academic dance departments. From the 1930s onwards, dance training gradually incorporated systematic pedagogical assessments, rigorous syllabus design, and centralized examination processes. The research emphasized that the transition to institutional frameworks democratized access to dance education, allowing students outside traditional lineages to acquire technical proficiency. Furthermore, the study traced how these initial developments in the 1930s laid the groundwork for present-day training methodologies, which integrate biomechanical awareness with classical repertoire. By mapping these key inroads in dance training, scholars can comprehend the structural evolution of pedagogical practices. Ultimately, this historical progression demonstrates the continuous refinement of instructional strategies from early institutionalization to the multifaceted academic training environments functioning today.

Based on the above source, attempt the following five questions.

276. What major transition in dance training occurred during the 1930s, according to the academic study?
(A) Shift from familial apprenticeship to institutional pedagogy
(B) Shift from institutional pedagogies to familial apprenticeships and local training
(C) Shift from modern conservatories to unstructured oral traditions in rural areas
(D) Shift from centralized examination processes to informal local training sessions

277. What was a direct consequence of establishing standardized curricula in the 1930s?
(A) The total elimination of formal classroom instruction for all dance students
(B) The restriction of dance education to traditional lineages only for practitioners
(C) The removal of pedagogical assessments from dance training and school curricula
(D) Categorizing movements for classroom instruction

278. How did the transition to institutional frameworks affect the accessibility of dance education?
(A) It restricted access solely to localized families and traditional lineages
(B) Democratized access for students outside lineages
(C) It prevented students from acquiring technical proficiency in formal settings
(D) It made dance education exclusively available to academic researchers in the field

279. Present-day training methodologies, grounded in the developments of the 1930s, currently integrate the classical repertoire with which of the following?
(A) Unstructured improvisational theories
(B) Purely subjective visual observations
(C) Biomechanical awareness
(D) Exclusively non-technical performative skills

280. What key elements were gradually incorporated into dance training from the 1930s onwards?
(A) Oral traditions, informal apprenticeships, and localized syllabus design for students
(B) Decentralized assessments, elimination of syllabi, and unstructured classes for all
(C) Exclusively text-based learning without practical examination processes or classes

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body movements, laying a scholarly foundation for the study of classical aesthetics.

35. (C) P-3, Q-4, R-2, S-1
Laban's effort elements are defined by polarities that describe the dynamic quality of movement. Space is categorized as direct or indirect, time as sudden or sustained, weight as light or strong, and flow as bound or free. Understanding these dimensions allows for a precise and objective analysis of the qualitative aspects of movement across various dance styles and therapeutic contexts.

36. (D) Motor task consolidation through repeat practice
Motor memory, often called muscle memory, refers to the process by which the brain and body consolidate a physical task through repetition. Once a movement is learned and practiced extensively, it can be performed with minimal conscious thought. This automation is essential for dancers, as it allows them to focus on emotional expression and performance quality rather than the mechanical execution of steps.

37. (A) Balasaraswati - Pioneer of integrating ballet with Odissi
T. Balasaraswati was a legendary exponent of Bharatanatyam and was known for her strict adherence to the traditional repertoire and the depth of her abhinaya. She did not pioneer the integration of ballet with Odissi. Other figures like Uday Shankar, Astad Deboo, and Chandralekha are correctly identified for their roles in innovating and creating modern, cross-cultural, or hybridized dance forms.

38. (B) Objective system for recording human movement
Labanotation is vital in dance research because it provides an objective and universal symbolic language for recording movement. It captures details of body parts, spatial pathways, and timing that video might miss. This system allows for the preservation of choreographic works in a written format, enabling future generations to reconstruct dances accurately while maintaining the structural integrity of the original choreography.

39. (C) Interdisciplinary study of arts and literature
Dr. Kapila Vatsyayan's approach was defined by her focus on the interdisciplinary nature of Indian arts. She explored the connections between dance, sculpture, architecture, and literature, showing how they share a common aesthetic and philosophical foundation. Her work moved away from isolated studies, providing a holistic understanding of how Indian performing arts are integrated with other forms of creative expression.

40. (B) 1, 3, and 4
Including dance in the school curriculum supports the holistic development of children by fostering emotional, physical, and social skills. It promotes cultural sensitivity and inclusivity by exposing students to various traditions. Furthermore, dance helps develop spatial intelligence as students learn to navigate and understand their environment through movement. It is an inclusive tool intended for all students, regardless of prior training.

41. (C) Statement I is correct but Statement II is incorrect.
Bartenieff Fundamentals are indeed an extension of Laban Movement Analysis, focusing on movement efficiency, core support, and developmental patterns. They are designed to improve alignment and coordination for any mover. They are not restricted to classical ballet but are applied across various dance styles, athletic training, and rehabilitation programs to enhance the physical functionality and expressive range of the human body.

42. (D) Breaking sequences into smaller, manageable parts
In pedagogy, scaffolding is a technique where a teacher provides temporary support by breaking down complex skills into smaller, simpler segments. As the student gains proficiency in these parts, the support is gradually removed. In dance, this might involve teaching the footwork of a sequence first before adding hand gestures, helping the student master the entire choreography systematically and confidently.

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investigated the integration of dance as an applied therapeutic intervention for individuals experiencing cognitive and motor deficits. Within this case study, dance was removed from its traditional performative context and utilized strictly as a clinical modality. The researchers designed movement protocols to stimulate neuroplasticity and improve psychological well-being. By focusing on the applied areas of dance therapy, the practitioners employed rhythmic synchronization and expressive movement to facilitate non-verbal communication and emotional regulation. The findings indicated that targeted dance therapy interventions significantly enhanced proprioceptive awareness and reduced physiological markers of stress among participants. This application requires educators and practitioners to merge choreographic knowledge with psychological and anatomical sciences. The case demonstrated that applied dance therapy is distinct from standard technical training, as its primary objective is clinical rehabilitation rather than aesthetic perfection. Consequently, the formalized study of dance therapy within higher education equips practitioners with specialized skills, validating the function of dance as a rigorous, evidence-based tool in allied health professions.

Based on the above source, attempt the following five questions.

286. What is the primary objective of applied dance therapy as distinct from standard technical training?
(A) Aesthetic perfection and stage performance
(B) Historical choreographic preservation
(C) Specialized competitive performance
(D) Clinical rehabilitation

287. In the clinical research project, what did practitioners use to facilitate non-verbal communication and emotional regulation?
(A) Traditional performative contexts and verbal explanations
(B) Strict subjective aesthetic evaluations
(C) Rhythmic synchronization and expressive movement
(D) Descriptive chronicling of movement vocabulary

288. The researchers designed movement protocols within the therapeutic context specifically to stimulate which of the following?
(A) Cultural policies and identity politics
(B) Neuroplasticity and psychological well-being
(C) Performative fluidity for stage audiences
(D) Standardized university grading systems

289. What does the application of dance therapy require educators and practitioners to merge?
(A) Performative aesthetic perfection with basic visual imitation for all students
(B) Historical documentation with standard technical training in a university setting
(C) Oral traditions with traditional stage performance for large professional audiences
(D) Choreographic, psychological, and anatomical science

290. According to the findings of the study, what did targeted dance therapy interventions significantly enhance among participants?
(A) Proprioceptive awareness
(B) Subjective aesthetic interpretations
(C) Physiological markers of stress
(D) Kinesthetic injury rates

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Direction : Please read the following source carefully.

Contemporary pedagogical models in the performing arts increasingly emphasize cross-cultural training as a critical component of professional development. A university dance department implemented a case study to evaluate the impact of cross-cultural training on the kinesthetic adaptability of advanced degree students. The curriculum deliberately exposed practitioners to contrasting movement vocabularies, spatial philosophies, and rhythmic structures derived from diverse global traditions. The researchers observed that engaging in cross-cultural training challenged students to deconstruct their habitual biomechanical patterns and assimilate unfamiliar physical concepts. This process of embodied translation significantly enhanced their overall choreographic versatility. By analyzing the intersection of different cultural pedagogies, the study identified that cross-cultural training fosters a deeper analytical

understanding of universal movement mechanics versus culturally specific aesthetics. The findings highlighted that students who underwent this rigorous comparative training demonstrated superior problem-solving skills in complex choreographic environments. Furthermore, cross-cultural training prevents pedagogical insularity, ensuring that modern practitioners can navigate and contribute to a highly globalized artistic landscape. Ultimately, embedding cross-cultural methodologies within academic dance programs cultivated practitioners who are technically proficient and analytically equipped to synthesize diverse cultural paradigms in their scholarly and creative works.

Based on the above source, attempt the following five questions.

291. What aspect of advanced degree students did the university case study primarily evaluate in relation to cross-cultural training?
(A) Their ability to historically document a single classical style
(B) Their capacity to reject unfamiliar physical concepts
(C) Their kinesthetic adaptability
(D) Their focus on pedagogical insularity

292. How did engaging in cross-cultural training physically impact the students?
(A) Challenged deconstruction of habitual patterns
(B) It reinforced their habitual biomechanical patterns and daily movement styles
(C) It eliminated their understanding of universal movement mechanics in the course
(D) It restricted their movement to culturally specific aesthetics and local Academy forms

293. What did the study identify that cross-cultural training fosters a deeper analytical understanding of?
(A) The strict separation of diverse global traditions within the program
(B) Historical erasure of traditional performative practices in many cultures
(C) Descriptive chronicling over structural pedagogical assessments in research
(D) Universal mechanics versus specific aesthetics

294. What is a key benefit of cross-cultural training in relation to the broader academic dance environment?
(A) It promotes pedagogical insularity across all levels of the university program
(B) Prevents insularity in a globalized landscape
(C) It strictly standardizes one global rhythmic structure for all future students
(D) It isolates students from highly complex choreographic environments in the school

295. Students who underwent the rigorous comparative cross-cultural training demonstrated superiority in which specific area?
(A) Avoiding the assimilation of unfamiliar physical concepts throughout their training
(B) Relying solely on descriptive chronological research for their various projects
(C) Solving problems in complex choreographic settings
(D) Ignoring diverse cultural paradigms in their creative works and academic papers

Direction : Please read the following source carefully.

The development of a rigorous dance curriculum in university education often necessitates the systematic integration of the foundational works of eminent scholars. A recent curriculum reform project in a graduate dance studies program examined how the integration of texts by eminent scholars, who contributed significantly to the knowledge of Indian dance, elevates the academic standard of movement analysis. In this case study, faculty members restructured the theoretical syllabus to ensure that practical training was consistently contextualized by these critical scholarly works. The curriculum required students to utilize the analytical models developed by these eminent scholars to dissect complex choreographic structures and historical paradigms. The researchers noted that when the curriculum directly references these foundational contributions, students develop a more profound appreciation for the epistemic roots of their discipline. This pedagogical strategy effectively bridges the gap between historical scholarship and contemporary practice. By anchoring the university curriculum in the proven methodologies of eminent scholars, the academic institution successfully transformed routine physical

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instruction into comprehensive scholarly inquiry. Consequently, the study demonstrated that sustaining the legacy of prominent academicians is crucial for maintaining the analytical depth and institutional credibility of modern dance education.

Based on the above source, attempt the following five questions.

296. What did the curriculum reform project systematically integrate to elevate the academic standard of movement analysis?
(A) Completely new, unstructured oral traditions
(B) Purely non-academic recreational practices
(C) Modern identity politics devoid of history
(D) The foundational works of eminent scholars

297. How did faculty members restructure the theoretical syllabus in the graduate dance studies program?
(A) Practical training contextualized by scholarly works
(B) By removing all references to choreographic structures in the department
(C) By replacing theoretical texts entirely with routine physical instruction for all
(D) By isolating contemporary practice from historical paradigms and ancient texts

298. What did students utilize to dissect complex choreographic structures and historical paradigms?
(A) External visual imitation techniques
(B) The analytical models developed by eminent scholars
(C) Subjective interpretations ignoring history
(D) Purely biomechanical assessments devoid of context

299. According to researchers, what happens when the curriculum directly references foundational scholarly contributions?
(A) Students lose their choreographic versatility and individual style during the program
(B) Students appreciate the discipline's epistemic roots
(C) The gap between physical execution and academic documentation widens significantly
(D) The academic standard of movement analysis is diminished across the entire curriculum

300. By anchoring the university curriculum in the proven methodologies of eminent scholars, what did the institution successfully achieve?
(A) Transformed physical instruction into scholarly inquiry
(B) The transformation of scholarly inquiry into routine physical instruction for all students
(C) The elimination of institutional credibility in modern dance education and research
(D) The removal of analytical depth from graduate studies and professional dance programs

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ANSWERS

1. (B) The personal space surrounding a dancer's body
In the Laban Movement Analysis system, the kinesphere represents the entire area that can be reached by a person's limbs without moving their base from its current location. It acts as an invisible boundary or bubble around the body. This concept is fundamental for dancers to understand their spatial potential, reach, and three-dimensional movement possibilities within their environment.

2. (A) It restricts dance education strictly to vocational training in secondary schools.
Integrating dance into the school curriculum aims for holistic child development rather than narrow vocational training. Modern educational policies emphasize experiential learning and cross-curricular linkages, using movement to teach various academic subjects. This approach develops cognitive, social, and psychomotor skills. Restricting dance solely to professional preparation would contradict the inclusive and broad educational goals of a general school curriculum.

3. (D) Statement I is incorrect but Statement II is correct.
Dr. Kapila Vatsyayan was a pioneer who demonstrated the deep structural links between Indian dance, sculpture, and literature, rather than isolating them. Her monumental research, particularly her seminal work titled Classical Indian Dance in Literature and the Arts, effectively established the interdisciplinary nature of Indian performing arts. She proved that these artistic traditions are interconnected through shared aesthetic principles.

4. (D) Promoting holistic psychosocial and physical integration
Dance Movement Therapy is an applied field that uses movement as a psychotherapeutic process to support the emotional, social, cognitive, and physical integration of individuals. Unlike professional dance training which focuses on performance aesthetics, this therapy prioritizes the internal experience and healing potential of movement. It is widely used in clinical settings to improve mental health and well-being.

5. (A) Both A and R are true and R is the correct explanation of A.
The 1930s was a transformative decade for Indian classical dance as the revivalist movement sought to institutionalize and standardize these arts. Organizations like Kalakshetra and Kerala Kalamandalam were established to preserve traditions that were previously managed under the Devadasi and temple systems. These institutions created formal pedagogical structures, making dance accessible to a wider demographic and ensuring its survival.

6. (B) Uday Shankar
Uday Shankar was a visionary who established the India Cultural Centre at Almora in 1938. His goal was to create a modern dance vocabulary by blending Indian classical traditions with Western stagecraft and creative movement. The centre became a hub for innovation, attracting artists from various disciplines. Shankar is recognized as a pioneer of modern Indian dance for this contribution.

7. (D) Effort Category - Focuses on the dynamic quality and inner intention of movement
In Laban Movement Analysis, the effort category examines the qualitative aspects of movement, reflecting the mover's inner attitude and intention. It is categorized into four factors: space, weight, time, and flow. This differs from other categories that focus on body structure or spatial geometry. Effort analysis allows observers to understand the expressive and dynamic nature of how someone moves.

8. (A) Arts-integrated learning
Arts-integrated learning is a pedagogical approach where students engage in a creative process which connects an art form and another subject area. By using mudras and rhythmic footwork to explain math and geometry, the teacher helps students visualize abstract concepts

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through kinesthetic experience. This method caters to diverse learning styles and makes the curriculum more engaging and memorable for children.

9. (C) Elevation
The Laban Movement Analysis system identifies four specific factors under the category of effort: space, weight, time, and flow. Each factor has two polarities, such as direct or indirect for space. Elevation is not considered a distinct element within this specific framework, as it relates more to spatial level or body mechanics rather than the qualitative dynamic of movement.

10. (A) P-1, Q-2, R-3, S-4
Scholars have greatly enriched Indian dance history through specific foundational texts. Ananda Coomaraswamy translated the Mirror of Gesture, while Kapila Vatsyayan explored traditions of classical dance. Sunil Kothari provided insights into new directions in dance, and Mohan Khokar documented the splendours of Indian dance forms. Together, these academic works provide a comprehensive historical and aesthetic framework for students and researchers.

11. (D) The body's ability to sense movement, action, and location
Proprioception is the internal sensory process that allows an individual to perceive the position and movement of their body parts without relying on vision. It is facilitated by receptors in the muscles, tendons, and joints. For dancers, high proprioceptive awareness is essential for maintaining balance, coordinating complex movements, and achieving precise alignment while performing on stage or in rehearsal.

12. (B) Shantiniketan - Uday Shankar
Shantiniketan was established by Rabindranath Tagore, who integrated dance and music into the general educational curriculum there. While Uday Shankar was a contemporary and collaborator, he founded his own cultural centre in Almora. Other pairings, such as Rukmini Devi with Kalakshetra, Vallathol with Kerala Kalamandalam, and Mrinalini Sarabhai with Darpana, correctly identify the founders of these influential dance institutions.

13. (C) Punching (Thrusting)
In the Laban system, movement is categorized into basic effort actions based on weight, time, and space. A movement that is direct in space, sudden in time, and strong in weight corresponds to the punching or thrusting action. This specific combination of factors creates a forceful and focused dynamic, which is useful for analyzing expressive qualities in various dance styles.

14. (D) Mohan Khokar
Mohan Khokar was a pioneering dance historian and scholar who dedicated his life to documenting Indian dance. He compiled a massive collection of archival materials, including rare photographs, brochures, and costumes, which is now recognized as one of the largest private dance archives in India. His work has provided invaluable resources for researchers seeking to understand the history of dance.

15. (B) 1, 3, and 4
Higher education in dance goes beyond performance training to include critical thinking and cultural studies. It encourages interdisciplinary research connecting movement with psychological and kinesthetic theories. Such academic programs require a rigorous approach to movement analysis and historical documentation. This structured learning environment prepares students for diverse careers in research, education, and artistic leadership within the performing arts sector.

16. (C) Statement I is correct but Statement II is incorrect.
Cross-cultural dance training involves learning movement vocabularies from different traditions to create new, hybridized forms. This process encourages artists to expand their physical capabilities and artistic expression. Contrary to discouraging historical study, such training often emphasizes understanding the cultural and historical contexts of the borrowed forms to ensure respectful and meaningful integration during the creative choreographic process.

17. (B) Using mental imagery for alignment and movement
Ideokinesis is a somatic practice that uses mental imagery to facilitate better postural alignment and movement efficiency. By visualizing specific

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images, such as a string pulling the spine upward, dancers can re-pattern muscle usage without conscious muscular effort. This technique helps in reducing unnecessary tension, preventing injuries, and enhancing the overall fluidity and grace of a dancer's physical performance.

18. (A) It stifles the dancer's creative interpretation and kinesthetic awareness.
Modern pedagogical research suggests that rote learning, which emphasizes mechanical repetition without understanding, can limit a dancer's artistic development. While it may help in memorizing steps, it often prevents the student from developing deep kinesthetic awareness and individual creative expression. Effective dance education balances traditional repetition with explorations that foster a dancer's internal perception and expressive capacity.

19. (C) Universal documentation of complex choreography
Integrating Labanotation into a research curriculum provides a standardized, symbolic system for recording human movement objectively. This allows choreographers and scholars to document complex dances with high precision, preserving works that might otherwise be lost over time. Unlike video, notation captures the structural and spatial details of movement clearly, facilitating systematic analysis and the reconstruction of historical choreographic pieces.

20. (B) 1, 2, 4, and 5
Significant developments in Indian dance research include the introduction of university degrees and the rise of movement therapy as an applied field. Cross-cultural collaborations have led to modern contemporary forms, while the translation of Sanskrit treatises has provided theoretical depth. Although institutional training has grown, the Guru-Shishya tradition continues to exist alongside formal schooling rather than being entirely replaced by it.

21. (C) Audience resonance with the performer's motion
Kinesthetic empathy is the phenomenon where an audience member physically and emotionally resonates with the movements of a performer. Through mirror neurons, the viewer's brain simulates the observed actions, allowing them to feel the dancer's tension, effort, and dynamics. This deep connection enhances the aesthetic experience, making the audience feel as if they are internally participating in the performance.

22. (B) Laban Movement Analysis
Laban Movement Analysis is a comprehensive system used to observe, describe, and document all forms of human movement. Its categories, particularly space and shape, are highly effective in clinical settings for analyzing gait and posture. By using these objective tools, researchers and therapists can track progress in motor rehabilitation and identify specific movement patterns that need to be addressed.

23. (D) Dr. Sunil Kothari - Dance historian and critic
Dr. Sunil Kothari was a renowned dance historian and critic who authored numerous books on Indian classical dance forms. His scholarly work was essential in documenting both traditional and contemporary dance. While others like Rukmini Devi and V. Raghavan made significant contributions, Kothari's role was primarily as a historian and academic who bridged the gap between performance and research.

24. (A) It is solely beneficial for students pursuing a career in performing arts.
Using dance in schools provides broad benefits for all students, not just those seeking professional careers. It enhances spatial awareness, non-verbal communication, and supports kinesthetic learners who process information through movement. Furthermore, it helps younger generations connect with their cultural heritage. Modern education views dance as a vital tool for holistic development, fostering physical, emotional, and social well-being.

25. (A) 3, 2, 4, 1
The institutionalization of Indian dance followed a clear chronological path starting with Rabindranath Tagore integrating dance at Shantiniketan. This was followed by Rukmini Devi Arundale establishing Kalakshetra in 1936 to formalize Bharatanatyam. Subsequently, Uday Shankar founded the Almora Centre in 1938 for creative dance. The process culminated in the government establishing the Sangeet Natak Akademi in 1953 to support and preserve performing arts.

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26. (D) The study of spatial harmony and architecture
In the Laban system, choreutics refers to the study of the harmony of movement in space. It examines the geometric structures and pathways the body creates, such as those within an icosahedron. This branch of movement analysis focuses on how the dancer relates to their environment and the architectural patterns formed by their limbs, providing a mathematical basis for choreography.

27. (A) Movement reflects an individual's patterns of thinking and feeling.
Dance Movement Therapy is based on the theoretical principle that the mind and body are interrelated. Changes in movement patterns can lead to changes in emotional and cognitive states, and vice versa. This therapeutic approach allows individuals to express complex feelings that may be difficult to verbalize, making it a powerful tool for psychosocial rehabilitation and emotional regulation.

28. (D) Statement I is incorrect but Statement II is correct.
The University Grants Commission has been pivotal in establishing performing arts departments across India, contrary to the claim that it played no role. The Maharaja Sayajirao University of Baroda was indeed a pioneer, becoming one of the first institutions to offer formal degree programs in dance. This academic shift helped democratize and standardize dance education for a wider audience.

29. (C) Sunil Kothari
Dr. Sunil Kothari authored the definitive work Bharata Natyam: Indian Classical Dance Art, which provides a detailed analysis of the form's history, technique, and aesthetics. This book is widely used as a standard reference in university dance departments. Kothari's extensive research and photography helped document the evolution of Bharatanatyam, making it accessible to scholars and practitioners globally.

30. (A) Both A and R are true and R is the correct explanation of A.
The transition of dance training from the traditional Gurukula system to university settings led to the democratization of the art form. Institutional structures standardized the curriculum and examination processes, allowing students from diverse socio-economic backgrounds to learn classical dance. This move broke the historical barriers of lineage and caste, making dance education a formal academic and vocational possibility for everyone.

31. (A) Mind-body integration emphasizing internal perception
Somatic practices in dance education focus on the student's internal experience of movement rather than just external aesthetics. These practices, such as the Alexander Technique or Feldenkrais, emphasize mind-body integration, breath, and conscious alignment. By cultivating internal perception, dancers can improve their movement efficiency, reduce chronic muscle tension, and develop a more profound connection to their physical selves.

32. (D) Industrial Metallurgy
Applied areas of dance include specialized fields like dance movement therapy, anthropological research, and choreomusicology, which studies the link between music and movement. These disciplines apply dance principles to psychological, social, and aesthetic research. Industrial metallurgy, however, is a field of engineering concerned with the properties of metals and is entirely unrelated to the study or application of dance.

33. (B) Cross-cultural training and creation
Blending traditional martial arts like Chhau with ballet floor work is a clear example of cross-cultural training and creation. This contemporary approach allows choreographers to synthesize diverse movement vocabularies, resulting in hybridized forms. Such works often explore universal themes while respecting the technical origins of the component styles, showcasing the evolving nature of dance in a globalized artistic environment.

34. (C) P. Ananda Coomaraswamy
P. Ananda Coomaraswamy was a distinguished scholar who translated the Sanskrit text Abhinaya Darpana into English as The Mirror of Gesture. This translation was crucial in making traditional Indian dance theory accessible to Western audiences and modern practitioners. It provided a detailed guide to hand gestures and

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(D) Assessments, syllabus design, and examinations

Direction : Please read the following source carefully.

The academic landscape of the performing arts has been shaped by key inroads in dance research in India from the 1930s to the present. A comprehensive departmental review examined how scholarly inquiry into dance evolved from basic historical documentation in the 1930s to complex, interdisciplinary analysis in the contemporary era. Early research during the 1930s primarily focused on text-to-performance correlations and the revival of ancient manuscripts. However, the case study illustrated that subsequent decades witnessed critical inroads in dance research, expanding the methodological scope to include sociological perspectives and performative theory. By the present day, research paradigms have advanced to utilize sophisticated frameworks for movement analysis and ethnographic studies. The review highlighted that these progressive inroads allowed scholars to critically evaluate the socio-political contexts of choreographic evolution. Today's academic research systematically investigates the intersection of traditional forms with modern identity politics and cultural policies. The trajectory of dance research from the 1930s to the present demonstrates a transition from descriptive chronicling to rigorous analytical critique. This continuous expansion of research parameters ensures that the discipline maintains robust scholarly validity within modern university curricula and higher education arts research institutions.

Based on the above source, attempt the following five questions.

281. What was the primary focus of dance research during the 1930s as identified in the source?
(A) Text-to-performance links and manuscript revival
(B) Sociological perspectives and complex interdisciplinary analysis of various art forms
(C) Modern identity politics and ethnographic studies within the contemporary environment
(D) Sophisticated frameworks for contemporary movement analysis in the current school era

282. How did the methodological scope of dance research expand in the decades following the 1930s?
(A) It narrowed to focus exclusively on ancient manuscripts and historical texts
(B) Included sociological perspectives and theory
(C) It shifted to purely physical training without theoretical inquiry or research
(D) It reverted to basic descriptive chronicling of historical events in the area

283. Today's academic research in dance systematically investigates the intersection of traditional forms with which of the following?
(A) Basic historical documentation and ancient manuscripts
(B) Modern identity politics and cultural policies
(C) Descriptive chronicling and localized apprenticeships
(D) Purely visual aesthetic preferences

284. What best describes the overall trajectory of dance research from the 1930s to the present?
(A) A transition from descriptive chronicling to rigorous analytical critique
(B) A transition from rigorous analytical critique to descriptive chronicling
(C) A transition from basic historical documentation to informal apprenticeships
(D) A transition from interdisciplinary analysis to text-to-performance correlations

285. According to the departmental review, what is the outcome of the continuous expansion of dance research parameters?
(A) It eliminates the need for practical dance training in higher education settings
(B) It isolates traditional forms from socio-political contexts and modern life
(C) Maintains scholarly validity in curricula
(D) It restricts scholarly inquiry to ethnographic studies exclusively for researchers

Direction : Please read the following source carefully.

The expansion of pedagogical frameworks has led to significant developments in the applied areas of dance, particularly in the realm of therapy. A clinical research project recently

43. (C) Abolition of Devadasi and socio-economic shifts
The decline of the traditional Guru-Shishya system in the 20th century was primarily driven by the abolition of the Devadasi system and significant socio-economic changes. As traditional patronage from temples and royal courts vanished, dance education shifted to institutional settings. This transition allowed for the standardization of pedagogy and made dance accessible to a broader middle-class audience, ensuring the art form's survival.

44. (D) DMT in India exclusively uses Western classical music.
Dance Movement Therapy in India is a versatile field that integrates diverse musical styles, including Indian classical, folk, and contemporary music. It is not restricted to Western classical music. Pioneers like Tripura Kashyap have used Indian mudras for therapeutic expression in mental health and special education settings. The practice focuses on the psychotherapeutic benefits of movement rather than adhering to any single musical tradition.

45. (A) 1, 2, 3, and 5
Dr. Sunil Kothari was a distinguished scholar who authored definitive books on major classical dances and served as a prominent critic. He received the Padma Shri for his significant contributions to dance research. Notably, he played a key role in the recognition of Sattriya as a classical dance. While he collaborated with many, Rukmini Devi Arundale, not Kothari, was the founder of Kalakshetra.

46. (A) Exploring pure energy and body geometry
Chandralekha was a contemporary choreographer who sought to strip away the traditional narratives of Bharatanatyam to focus on pure energy and the geometry of the body. Her work often integrated elements from Yoga and Kalaripayattu. She aimed to rediscover the primal power of movement, moving away from conventional mythological themes to explore the physical and spatial potential of the human form.

47. (B) Space
The space category of Laban Movement Analysis is the most appropriate for analyzing the geometric path of a movement. It examines where the body moves, including directions, levels, and the specific trace forms created in the environment. By focusing on space, a researcher can precisely map the architectural patterns and spatial harmony of a dancer's movements over a given duration.

48. (C) Collaborations between Odissi and Flamenco artists
Cross-cultural training in dance is best exemplified by collaborations where artists from different traditions learn and integrate each other's movement vocabularies. A collaboration between Odissi and Flamenco artists requires both to adapt their techniques and understand different rhythmic and aesthetic structures. This process leads to the creation of new works that reflect a global dialogue while honoring the origins of both forms.

49. (A) Mrinalini Sarabhai
Mrinalini Sarabhai, a legendary dancer and choreographer, established the Darpana Academy of Performing Arts in Ahmedabad in 1949. The academy became a center for excellence in Bharatanatyam and Kathakali while also exploring contemporary choreography. Her work was instrumental in bringing classical dance to modern stage settings and using it to address social issues, thereby influencing the direction of dance education in India.

50. (B) Integrating dance into Shantiniketan education
Rabindranath Tagore made a significant impact by integrating dance into the educational curriculum at Shantiniketan. He viewed dance as an essential medium for self-expression and holistic learning. By bringing traditional forms like Manipuri and Kathakali into an academic environment, he helped remove the social stigma associated with dance and established it as a respected discipline for students from all backgrounds.

51. (C) Kinesiology
Kinesiology is the scientific study of human body movement, focusing on the mechanical, physiological, and psychological principles involved. In dance, it is used to analyze how forces like gravity and muscle tension affect the body. Understanding kinesiology helps dancers

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improve their performance, optimize movement efficiency, and significantly reduce the risk of injuries by applying proper biomechanical principles to their training.

52. (D) Movement analysis helps physical educators identify developmental motor delays in children. Incorporating dance and movement analysis into the curriculum provides educators with tools to observe a child's physical development. By analyzing movement patterns, teachers can identify motor delays or coordination issues early. This application of dance focuses on experiential learning and physical health rather than just competitive performance. It demonstrates how dance contributes to the broad developmental goals of school education beyond artistic training.

53. (A) Both Statement I and Statement II are correct. Ideokinetic facilitation is a somatic technique developed by pioneers like Mabel Elsworth Todd that uses mental imagery to improve physical alignment and muscle efficiency. By visualizing specific movements or structural goals, the nervous system can re-pattern muscle usage without conscious strain. This method is highly effective for dancers seeking to refine their posture, enhance movement quality, and prevent chronic physical tension.

54. (D) Effort and expression
In the Laban system, eukinetics refers to the study of movement dynamics, specifically focusing on effort and expression. It examines how a dancer uses factors like time, space, weight, and flow to convey inner intention and emotion. Eukinetics allows for the analysis of the qualitative and expressive aspects of dance, complementing the more structural and spatial study of choreutics.

55. (C) A is true but R is false.
The introduction of university degree programs significantly changed dance research in India by providing a structured academic framework for study. While this shift certainly emphasized theoretical and text-based examinations, it did not necessarily move focus away from performance. Instead, institutional settings aimed to balance practical training with scholarly analysis, fostering a more comprehensive understanding of the art form than before.

56. (B) Kapila Vatsyayan
Dr. Kapila Vatsyayan authored the seminal book The Square and the Circle of the Indian Arts, which explores the structural and philosophical foundations of Indian aesthetics. She utilized geometric concepts to explain the relationship between dance, architecture, and other art forms. Her work provides a deep scholarly insight into the holistic nature of Indian classical traditions and is a foundational text in research.

57. (D) Vestibular system - Sense of balance and spatial orientation
The vestibular system, located in the inner ear, is responsible for providing the brain with information about balance, motion, and spatial orientation. It is a critical component of kinesthetic awareness, allowing dancers to maintain equilibrium during turns and complex movements. This system works alongside proprioception to help the body sense its position and movement in space without relying solely on vision.

58. (A) Ideokinesis/Somatic imagery
The teacher is applying ideokinesis, a somatic technique that uses mental imagery to facilitate better physical alignment and movement. By visualizing joints as well-oiled hinges, the student can achieve a smoother movement with less unnecessary muscle tension. This approach focuses on the mind-body connection to improve biomechanical efficiency, helping dancers refine their technique through internal perception rather than forced effort.

59. (C) Eliminating traditional systems of learning entirely
Integrating dance into a university curriculum aims to preserve cultural heritage and encourage interdisciplinary research while providing academic pathways for artists. It does not seek to eliminate traditional systems like the Guru-Shishya parampara. Instead, modern education often tries to blend traditional wisdom with scientific analysis and standardized pedagogy, creating a more comprehensive and accessible learning environment for contemporary dance students.

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60. (B) P-2, Q-3, R-4, S-1
Key figures in Indian dance history established institutions that defined their respective legacies. Uday Shankar founded the Almora Centre for creative dance, while Rukmini Devi Arundale established Kalakshetra for Bharatanatyam. Vallathol Narayana Menon was the driving force behind Kerala Kalamandalam, and Maya Rao founded the Natya Institute of Kathak and Choreography. These centers have been instrumental in standardizing and preserving dance traditions.

61. (D) A therapist imitating the client's movements to build empathy and rapport
Mirroring is a fundamental technique in dance movement therapy where the therapist reflects the client's movements. This process helps build an empathetic bond and rapport, allowing the therapist to understand the client's emotional state through physical resonance. By experiencing the client's movement quality, the therapist can facilitate deeper emotional expression and connection, creating a supportive environment for the therapeutic process.

62. (B) The body's form in relation to environment
In Laban Movement Analysis, the shape category describes how the body changes its form and relates to the space around it. It examines whether the body is growing or shrinking, and how it interacts with its surroundings. Shape analysis provides insight into the relationship between the mover and the environment, focusing on the evolving physical form rather than just dynamics or pathways.

63. (C) Statement I is correct but Statement II is incorrect.
Contemporary cross-cultural dance training frequently integrates somatic practices like Yoga and Pilates to improve physical conditioning and body awareness. However, traditional Indian dance masters in the 1930s did not universally embrace Western techniques. Many maintained a focus on traditional methods, although pioneers like Rukmini Devi and Uday Shankar began incorporating more systematic approaches to training and health within their respective institutions.

64. (D) Cause: Kinesthetic engagement; Effect: Improved retention and cognitive development
Arts-integrated learning in primary education utilizes kinesthetic engagement to help children understand and retain complex information. When students move to learn, they use multiple sensory systems, which reinforces cognitive development. This approach fosters better spatial awareness and memory, showing that physical activity is not just for physical education but is a powerful tool for enhancing overall academic performance and creative problem-solving.

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65. (B) 1, 3, and 4
Movement analysis provides an objective vocabulary to describe physical actions across any style, not just classical ballet. It is a valuable tool for choreographers to understand their movement habits and for therapists to observe non-verbal behavior in clinical settings. By providing a structured way to observe and document movement, it enhances both artistic creation and therapeutic assessment in various professional fields.

66. (B) Judy Van Zile
Judy Van Zile authored the critical treatise Dance in India: An Annotated Guide to Source Materials. This scholarly work is an essential resource for researchers, providing a systematic overview of available documentation on various Indian dance forms. It reflects the growth of dance research as a formal academic discipline that requires thorough archival and bibliographic analysis to understand the historical development of these arts.

67. (C) The living body experienced from within
The term somatic comes from the Greek word soma, which refers to the body as perceived from within. Somatic movement education focuses on internal physical perception and the subjective experience of the living body. This approach emphasizes mind-body integration, helping individuals become more aware of their internal sensations, alignment, and movement patterns to improve overall physical and emotional health.

68. (D) Ethnochoreology - The legal administration of dance copyrights
Ethnochoreology is the study of dance in its cultural and social context, often through

research by editing and commenting on ancient texts. His work on Bhoja's Sringara Prakasha is particularly notable, as it explored the relationship between aesthetics, literature, and performance. Raghavan's scholarship provided a critical theoretical framework that helped legitimize and explain the philosophical foundations of Indian classical arts.

119. (D) Dynamic alignment, core support, and movement efficiency
Bartenieff Fundamentals are a set of movement principles that focus on dynamic alignment, core support, and movement efficiency. Developed by Irmgard Bartenieff, they are used to improve physical coordination and body awareness. These fundamentals are often integrated into dance training and rehabilitation to help movers develop a strong physical foundation and a wider range of expressive movement possibilities.

120. (B) 1, 2, 4, and 5
University dance curricula in India have standardized artistic training by introducing theoretical exams on history and aesthetics. These programs require interdisciplinary studies and facilitate the pursuit of doctoral degrees for advanced scholars. This shift helped establish formal terminologies across different dance forms while maintaining practical training. Consequently, dance was elevated from a traditional craft to a rigorous academic discipline within the higher education system.

121. (A) Psychosomatic emotional expression and genuine internal feeling
Sattvika Abhinaya in Indian classical dance refers to the genuine expression of internal emotional states. It involves the physical manifestation of deep feelings, such as tears or trembling, which arise from within the performer. This concept aligns with modern psychosomatic theories that examine the connection between internal mental states and physical responses, emphasizing the importance of emotional authenticity in performance.

122. (B) It leads to the complete erasure of the dancer's native style.
Cross-cultural dance training involves learning diverse movement vocabularies, which enriches a dancer's skills rather than erasing their native style. This process fosters global understanding and encourages the creation of hybridized choreographic forms. By learning different traditions, dancers can develop a broader movement palette and engage in intercultural dialogue, while still maintaining the integrity and foundation of their primary training.

123. (C) Charles Fabri
Charles Fabri was a prominent art critic and scholar who played a vital role in the revival of Odissi in the mid-20th century. His influential articles and research helped establish Odissi's classical status and brought it to national attention. Fabri's scholarly support was crucial during a period when Odissi was being reconstructed and formalized from its traditional roots.

124. (D) Rhythmic group action and mirroring for therapeutic alliance.
The Chace technique, developed by Marian Chace, is a foundational method in dance movement therapy that emphasizes rhythmic group action and mirroring. These activities help build a therapeutic alliance and foster a sense of community among participants. By moving together in rhythm and reflecting each other's movements, individuals can express emotions and connect with others in a non-verbal, supportive environment.

125. (A) 4, 3, 2, 1
The development of dance education began with the founding of independent cultural centers like Kalakshetra in 1936. Following independence, national academies like the Sangeet Natak Akademi were established. Subsequently, university degree courses in dance were introduced across India. Finally, modern education policies emerged that advocate for the full integration of arts across all levels of the general school curriculum.

126. (C) Body
The body category in Laban Movement Analysis examines how physical actions are initiated and organized. Analyzing whether a movement starts from the core or the limbs provides insight into the dancer's coordination and physical structure. This category also looks at body part connectivity and the overall organization of the skeletal and

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77. (C) Maya Rao
Maya Rao was a legendary Kathak dancer and choreographer who pioneered the concept of choreography as a distinct discipline in India. She founded the Natya Institute of Kathak and Choreography in Bangalore to provide formal training in both performance and choreographic design. Her work integrated traditional Kathak with modern stagecraft, significantly influencing the way Indian classical dance is presented in contemporary theater.

78. (D) Statement I is incorrect but Statement II is correct.
Laban Movement Analysis is a universal system that categorizes movement into four main areas: body, effort, shape, and space, rather than by cultural origin. This objective framework allows for the analysis of any form of human movement, from dance to everyday actions. It provides a standardized vocabulary that transcends cultural boundaries, making it an invaluable tool for researchers and therapists worldwide.

79. (D) Marginalization of traditional practitioners and revival
The anti-nautch movement of the early 20th century led to the social stigma and marginalization of traditional dance practitioners like the Devadasis. However, this period also sparked a revivalist movement where activists and scholars sought to sanitize and institutionalize these forms. This resulted in the transition of dance from its traditional temple context to modern stages and formal academies, changing its social perception.

80. (A) Both A and R are true and R is the correct explanation of A.
Integrating dance into schools supports Howard Gardner's theory of multiple intelligences by engaging bodily-kinesthetic and musical intelligences. Traditional academic subjects often neglect these areas, but dance provides a medium for students to develop their physical coordination and rhythmic understanding. By catering to diverse learning strengths, dance contributes to a more inclusive and effective educational environment that fosters various types of intelligence.

81. (A) Nirmala Joshi
Nirmala Joshi was a key figure in the establishment of the Sangeet Natak Akademi, India's national academy for music, dance, and drama. She served as its first Secretary and played a vital role in formulating policies for the promotion and preservation of the performing arts. Her leadership helped create a national platform for artists and scholars to collaborate and document Indian cultural heritage.

82. (B) The physiological and neurological processes that direct human movement
Motor control refers to the complex neurological and physiological processes that allow the body to direct and coordinate movement. In dance pedagogy, understanding motor control is essential for teaching students how to execute movements with precision and efficiency. This field examines how the brain communicates with muscles to maintain balance and perform complex actions, providing a scientific basis for effective dance training.

83. (C) It can be categorized as either 'Bound' or 'Free'.
In Laban Movement Analysis, flow is the effort factor that describes the continuity and control of movement. It is categorized as either bound or free. Bound flow is restricted and can be stopped instantly, while free flow is fluid and difficult to stop. Analyzing flow helps observers understand the qualitative and expressive nature of a movement, reflecting the mover's internal state.

84. (D) To conduct the performance by reciting rhythmic syllables and playing the cymbals
The Nattuvanar is a pivotal figure in classical Indian dance, particularly Bharatanatyam, responsible for conducting the performance. They recite the rhythmic syllables, known as sollukattu, and play the cymbals to maintain the tempo. The Nattuvanar serves as the conductor and mentor, ensuring that the dancer and the musicians remain synchronized throughout the complex rhythmic segments of the recital.

85. (C) P-2, Q-1, R-4, S-3
Applied areas of dance each have a specific focus within research and practice. Dance anthropology examines movement in its cultural and social context, while pedagogy deals with teaching

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methods. Biomechanics applies mechanical principles to human movement for efficiency and injury prevention. Movement therapy uses dance for psychotherapeutic purposes. Together, these fields demonstrate the diverse practical applications of dance in modern society.

86. (B) Astad Deboo
Astad Deboo was a pioneer of contemporary Indian dance who created a unique movement vocabulary by synthesizing Kathak and Kathakali with modern techniques. He was known for his innovative collaborations, including extensive work with deaf artists. Deboo's choreography often explored minimalism and slow, controlled movements, breaking traditional boundaries and bringing a new aesthetic to the Indian contemporary dance scene.

87. (D) Kinesthetic automation (muscle memory)
Kinesthetic automation, commonly known as muscle memory, occurs when a physical task is performed so frequently that the brain and body can execute it without conscious effort. This process involves the consolidation of motor skills through repeated, mindful practice. For dancers, achieving this level of automation is crucial because it allows them to focus on the expressive and emotional nuances of a performance.

88. (A) She strictly opposed the academic study of dance in university settings.
Dr. Kapila Vatsyayan was a strong advocate for the academic study of dance and played a major role in its institutionalization. She was the founding Director of the Indira Gandhi National Centre for the Arts and authored seminal research on the interdisciplinary nature of Indian arts. Her work highlighted the deep connections between dance, literature, and sculpture, providing a scholarly framework for dance.

89. (C) Exploring spatial potential and body reach
The concept of the kinesphere is crucial for choreographers as it defines the spatial area around the dancer that can be reached without shifting their base. By understanding the kinesphere, choreographers can design movements that fully utilize a dancer's physical reach and spatial potential. This spatial awareness is fundamental for creating dynamic and well-structured choreography that effectively uses the three-dimensional environment.

90. (A) 1, 2, and 4
Uday Shankar was a pioneer of modern Indian dance who collaborated with the famous ballerina Anna Pavlova. He founded a cultural centre in Almora to promote creative dance and innovative choreography. Unlike traditionalists, he did not strictly adhere to the Bharatanatyam margam, but instead created a new style that blended Indian traditions with modern stagecraft, significantly influencing contemporary Indian dance.

91. (C) Statement I is correct but Statement II is incorrect.
Modern educational policies recognize arts, including dance, as fundamental curricular areas rather than mere extracurricular activities. These subjects contribute to holistic student development. Guidelines emphasize experiential and practical learning rather than just written examinations. By integrating dance into the general curriculum, schools can foster creativity, cultural awareness, and kinesthetic intelligence, providing a well-rounded education for all students.

92. (D) Controlled, restricted, and can be stopped at any moment
In Laban Movement Analysis, bound flow refers to movement that is highly controlled and restricted. It is the quality of movement where the dancer can stop their action instantly at any given point. This contrasts with free flow, which is more fluid and difficult to halt. Bound flow is often used to convey tension, caution, or specific technical control within various choreographic contexts.

93. (A) Dr. Sunil Kothari
Dr. Sunil Kothari was pivotal in the research and documentation of Sattriya, a traditional dance form from Assam. His extensive scholarly work and historical analysis provided the evidence needed for Sattriya to be recognized as one of India's classical dances. Kothari's commitment to research helped bring regional traditions into the national and international spotlight, ensuring their preservation and academic study.

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94. (B) Flow - High / Low
In Laban Movement Analysis, the effort elements have specific polarities. Space is direct or indirect, weight is light or strong, and time is sudden or sustained. Flow is categorized as bound or free. High and low are terms used within the space category to describe levels, not within the flow category. Correctly identifying these polarities is essential for precise movement observation and documentation.

95. (A) 1, 2, 3, and 4
Dance research in India has evolved from early textual translations and historical reconstruction to contemporary interdisciplinary approaches. Mid-century advancements included the establishment of national academies to preserve cultural heritage. Today, researchers utilize sociology and biomechanics alongside traditional methods. Applied areas like movement therapy have also gained significant academic standing. However, qualitative analysis remains a vital component of modern performing arts research.

96. (D) A 20-sided geometric scaffolding used to map human movement in space
Rudolf von Laban utilized the icosahedron, a twenty-sided polyhedron, as a model to map the spatial possibilities of human movement. This geometric structure provides a framework for understanding directions, levels, and pathways within a mover's kinesphere. By using this scaffolding, dancers can systematically explore spatial harmony and complex movement sequences, allowing for precise documentation and analysis of choreographic works.

97. (A) The study of the relationship between dance movement and musical structures
Choreomusicology is an interdisciplinary field that examines the dynamic relationship between dance movement and musical structures. It analyzes how rhythm, tempo, and melody interact with choreographic patterns. This field of research is essential for understanding how music and dance communicate together to create a unified aesthetic experience. It provides scholars with tools to study the collaborative nature of performing arts throughout history.

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98. (B) Kanak Rele
Dr. Kanak Rele was a renowned dancer and scholar who contributed significantly to the revival and academic study of Mohiniyattam. She founded the Nalanda Dance Research Centre and conducted extensive research into ancient texts like the Natyashastra and Hastalakshana Deepika. Her work helped establish a scientifically backed pedagogy for Mohiniyattam, blending traditional practice with rigorous academic documentation and research.

99. (C) Arts-based experiential learning / Dance Movement Therapy
Using dance to understand academic concepts is an application of arts-based experiential learning and can also be part of dance movement therapy. For students with dyslexia, this kinesthetic approach provides an alternative way to process information and improve engagement. By using rhythmic steps, students can visualize and internalize concepts that might be difficult to grasp through traditional text-based methods alone.

100. (D) Abhinaya Darpana
The Abhinaya Darpana, attributed to Nandikeshwara, is a foundational text in classical Indian dance pedagogy that focuses extensively on angika abhinaya. It provides a detailed classification and description of hand gestures, known as hastas, as well as movements of the head, eyes, and neck. This text is widely studied by dancers to master the technical and expressive aspects of their art form.

101. (A) Cross-cultural and interdisciplinary somatic training
Integrating Kalaripayattu, a traditional martial art, into contemporary Indian dance is an example of cross-cultural and interdisciplinary training. This practice enhances a dancer's physical strength, agility, and core stability. By blending martial techniques with dance, choreographers create modern vocabularies that explore new physical possibilities. This somatic approach improves the dancer's physical conditioning while expanding the artistic boundaries of traditional classical forms.

102. (C) Statement I is correct but Statement II is incorrect.
University-level dance evaluation combines practical performance with theoretical exams and viva voce, providing a holistic assessment of the student's knowledge. This model differs from the traditional Guru-Shishya Parampara, which relied primarily on oral transmission and embodied practice without formal written examinations. The university system introduces standardized metrics and academic rigor, ensuring that students are proficient in both the practice and theory of dance.

103. (D) Ignoring pain to achieve extreme flexibility
Somatic movement education emphasizes internal perception, mind-body integration, and conscious alignment. A primary goal is to move efficiently and avoid injury by listening to the body's signals. Ignoring pain to achieve extreme flexibility is contrary to somatic principles, as it can lead to chronic musculoskeletal damage. Instead, somatic practices encourage dancers to develop a healthy relationship with their bodies through mindful awareness and relaxation.

104. (A) Kapila Vatsyayan
Dr. Kapila Vatsyayan authored the book Indian Classical Dance, which provides an authoritative overview of various classical forms. Her scholarly work focuses on the historical, aesthetic, and structural dimensions of Indian performing arts. As a leading scholar, she was instrumental in bringing these traditions into the academic sphere, emphasizing the interconnectedness of dance with other forms of Indian cultural expression.

105. (A) Both A and R are true and R is the correct explanation of A.
Including Laban Movement Analysis in university dance programs enhances analytical skills by providing a universal vocabulary for movement. This system allows students to observe, describe, and document movement objectively, regardless of the specific dance style. By using standardized symbols and terms, researchers can accurately record complex choreographic details, facilitating deeper study and better preservation of diverse movement traditions worldwide.

106. (D) Experience and understand the client's feelings through shared movement
In dance movement therapy, kinesthetic empathy allows the therapist to connect with the client by physically resonating with their movements. Through this shared physical experience, the therapist can gain a deeper understanding of the client's emotional state without relying on verbal communication. This empathetic connection is crucial for building rapport and facilitating emotional healing through the therapeutic use of movement.

107. (C) Mohan Khokar
Mohan Khokar was a pioneering scholar who authored the monumental work The Sacred Dance of India. His research and documentation were essential in preserving the history and traditions of various Indian dance forms. Khokar's extensive collection of archival materials and his scholarly writings provided a foundation for the academic study of Indian dance, highlighting its spiritual and cultural significance.

108. (D) It historically separated practical performance from theoretical knowledge.
The Guru-Shishya Parampara is a traditional pedagogical model that emphasizes a holistic and integrated learning experience. It traditionally combined practical training with theoretical and philosophical knowledge through oral transmission. Unlike modern institutional settings that might separate these components into different classes, this system relied on a unified approach where the student lived with the teacher, experiencing the art form as a lifestyle.

109. (A) Labanotation records detail; Motif records intent.
Labanotation and motif notation are two different levels of movement documentation. Labanotation is a highly detailed system that records every structural movement of the body, while motif notation is a shorthand version used to capture the core concepts or intent of a dance. Researchers use Labanotation for precise reconstruction, whereas motif notation is often used in education and early choreographic planning.

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110. (D) P-1, Q-2, R-3, S-4
Major Indian dance institutions were established by visionary figures to preserve and promote specific styles. Dr. Kanak Rele founded the Nalanda Dance Research Centre, while Kumudini Lakhia established Kadamb for Kathak. Mrinalini Sarabhai started the Darpana Academy, and Vallathol Narayana Menon revived Kathakali through Kerala Kalamandalam. These organizations have played a crucial role in standardizing pedagogy and conducting advanced research across the country.

111. (B) Constructivism and Experiential Learning
Using dance to teach academic concepts aligns with constructivism and experiential learning, where students actively build their knowledge through physical experience. By moving through space to understand mathematical or spatial concepts, children engage their bodies and minds simultaneously. This pedagogical approach makes learning more engaging and helps students internalize abstract ideas by experiencing them in a tangible, kinesthetic way.

112. (C) Kinesics - Study of body language and non-verbal communication
Kinesics is the study of body language and non-verbal communication, examining how facial expressions, gestures, and posture convey meaning. This is correctly paired, unlike other terms. Proxemics deals with spatial relationships, choreutics with spatial harmony, and eukinetics with dynamics and effort. Understanding kinesics is essential for dancers and actors to effectively communicate emotions and narratives through their physical presence.

113. (A) Cross-cultural and Sociological Dance Studies
Researching how a classical form like Bharatanatyam adapts for global audiences involves analyzing the cultural and social context of performance. This study examines how movement vocabulary is modified to bridge cultural gaps or meet international aesthetic expectations. Such analysis falls under sociological dance studies, which explore the interaction between art forms and the shifting environments in which they are presented today.

114. (B) Kumudini Lakhia
Kumudini Lakhia is a pioneering Kathak dancer and choreographer who transformed the form by breaking its traditional spatial boundaries. She introduced group choreography and explored contemporary themes, moving away from purely mythological narratives. Her innovative approach at the Kadamb Centre for Dance emphasized the geometry and spatial dynamics of Kathak, significantly influencing the development of modern Indian classical dance.

115. (C) 1, 2, and 3
In Laban Movement Analysis, the effort category examines the qualitative aspects of movement and reflects the mover's inner intention. It includes the factors of space, weight, time, and flow. Effort analysis is a universal tool that applies to any form of human movement, not just classical dance. It allows observers to understand the expressive and dynamic nature of physical actions.

116. (C) Statement I is correct but Statement II is incorrect.
Following independence, the Indian government established formal institutions like the Sangeet Natak Akademi to promote and document the performing arts. These national academies are public institutions funded by the state to preserve cultural heritage. They are not private commercial enterprises. Their role is to provide a structured platform for artistic research, support traditional artists, and foster a national cultural identity.

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117. (D) Enhancing engagement and memory through sensory-motor systems.
Kinesthetic learning is highly beneficial in special education because it engages the sensory-motor systems to reinforce learning and memory. For students who may struggle with traditional auditory or visual methods, movement provides an alternative way to process information. This approach increases student engagement and helps in the development of motor skills and social interaction, fostering a more inclusive environment.

118. (C) Bhoja's Sringara Prakasha
Dr. V. Raghavan was a profound Sanskrit scholar who made significant contributions to dance

anthropological research and ethnographic fieldwork. It is not related to the legal administration of copyrights. Other pairs are correctly matched, including dance therapy for psychological use, biomechanics for mechanical principles, and pedagogy for the science of teaching, all of which are established applied areas of dance.

69. (A) Integrating performing arts into degree courses
The establishment of the Faculty of Performing Arts at the M.S. University of Baroda was significant because it pioneered the integration of dance and music into formal university degree programs. This shift provided academic legitimacy to the arts, allowing for standardized curricula, research, and examinations. It marked a major transition from traditional learning models to a modern, institutionalized academic framework for performers.

70. (A) 1, 2, 3, and 5
Labanotation is a sophisticated movement documentation system developed by Rudolf von Laban in the 1920s. It employs a vertical staff read from the bottom to the top. Symbols are placed along a center line representing the body's midline to denote direction, level, and timing. This method allows for the objective recording of complex human movement, though it focuses less on expressions.

71. (C) It functions through receptors in the muscles, tendons, and joints.
The kinesthetic sense, also known as proprioception, is the body's ability to sense its own movement and position. It functions through specialized sensory receptors located in the muscles, tendons, and joints. This sense is vital for dancers, as it allows them to coordinate complex actions and maintain balance without needing to look at their limbs, facilitating more fluid and expressive performances.

72. (A) Dance Biomechanics and Health Sciences
A study analyzing the impact of dance on postural stability in the elderly falls under dance biomechanics and health sciences. This research examines how movement affects the physical body and its functions, such as balance and coordination. By applying scientific analysis to traditional dance, researchers can identify its therapeutic benefits and potential for physical rehabilitation, contributing to the broader field of health.

73. (D) Ashish Khokar
Ashish Khokar is a prominent dance historian and critic who has significantly contributed to the preservation of Indian dance history through the publication of the Attendance dance annuals. These journals provide extensive documentation of performances, festivals, and scholarly research. His work carries forward the archival legacy of his father, Mohan Khokar, ensuring that the history of Indian dance is meticulously recorded.

74. (B) Increased risk of chronic musculoskeletal injuries
Neglecting biomechanics and kinesthetics in dance training can lead to poor alignment and inefficient movement patterns, significantly increasing the risk of chronic injuries. Without an understanding of how the body functions mechanically, dancers may put excessive stress on their joints and muscles. Modern dance pedagogy emphasizes these scientific principles to ensure that performers can maintain their physical health and career longevity.

75. (A) 1, 2, 3, 4
The historical study of Indian dance theory begins with the Natyashastra, followed by later texts like the Abhinaya Darpana. In the 20th century, Ananda Coomaraswamy's translation, The Mirror of Gesture, brought these theories to a global audience. Later, Dr. Kapila Vatsyayan's research in Classical Indian Dance in Literature and the Arts established the interdisciplinary nature of these ancient traditions for contemporary scholars.

76. (D) Direct, Sudden, Strong
In Laban's system of basic effort actions, the punch is defined by the combination of direct space, sudden time, and strong weight. This creates a forceful and pinpointed dynamic. Understanding these combinations allows dancers to analyze and execute specific expressive qualities. By identifying the underlying effort factors, choreographers can more effectively communicate the desired intensity and intention of a movement to their performers.

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muscular systems during movement, which is essential for choreographic analysis.

127. (D) Learning through physical activity, touch, and movement
Kinesthetics is the study of learning through physical activity and movement. This approach emphasizes that some individuals process information best when they are physically engaged with the material. In dance education, kinesthetic learning is fundamental, as students learn through the lived experience of movement and physical sensation, rather than relying solely on passive observation or textual study.

128. (C) Statement I is correct but Statement II is incorrect.
The shift from the Devadasi tradition to institutionalized learning helped remove the social stigma associated with dance, making it more acceptable to society. Contrary to the second statement, this institutionalization was highly successful in attracting students from middle-class and upper-class families. This demographic shift was a key feature of the Indian dance revival, transforming the art form into a respected academic discipline.

129. (A) Indian sculpture, architecture, and literature
Dr. Kapila Vatsyayan's research emphasized that Indian classical dance is structurally linked to sculpture, architecture, and literature. She argued that these arts share a common aesthetic language and philosophical foundation. To fully understand dance, one must study how its poses and movements reflect temple sculptures and literary descriptions, showing the holistic and interdisciplinary nature of Indian artistic traditions.

130. (A) Both A and R are true and R is the correct explanation of A.
Contemporary dance pedagogy in India increasingly incorporates somatic practices to enhance a dancer's physical health and performance. Practices like Yoga improve internal awareness and movement efficiency, helping to prevent common dance-related injuries. By focusing on the mind-body connection and proper alignment, somatic techniques provide dancers with a sustainable way to train, ensuring their physical longevity and artistic development.

131. (C) Dr. Kanak Rele
Dr. Kanak Rele was a pioneering figure who established the Nalanda Dance Research Centre in Mumbai. She was instrumental in introducing university-level degrees in dance, providing a formal academic structure for artistic training. Her work blended traditional performance with rigorous research and documentation, particularly in the revival of Mohiniyattam, significantly influencing the professional and academic landscape of Indian dance.

132. (D) The art, science, and methodology of teaching dance
Dance pedagogy is the specialized field that examines the theories and methods used in teaching dance. it involves understanding how students learn movement and how to structure training to be both effective and safe. Pedagogy covers various aspects, including curriculum design, assessment, and the application of kinesiological principles, ensuring that dance education is conducted in a professional and systematic manner.

133. (A) Glide - Direct, Sustained, Light
In the Laban system, the glide effort action is defined by a combination of direct space, sustained time, and light weight. This creates a smooth and controlled movement dynamic. Correctly identifying these basic effort actions is essential for analyzing the qualitative aspects of movement. Dancers use these combinations to convey different expressive intentions and to achieve technical precision in their choreography.

134. (B) Dance and music should be strictly reserved for talented students only.
Modern educational philosophy advocates that arts should be an integral part of the curriculum for all students, not just those considered talented. Arts education fosters creativity, self-expression, and a connection to cultural heritage. By providing opportunities for everyone to engage in dance and music, schools support the holistic development of every child, regardless of their perceived artistic abilities.

135. (D) P-3, Q-4, R-1, S-2
In Laban Movement Analysis, effort actions are defined by specific combinations of space, time, and weight. A slash is characterized as indirect,

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152. (D) The perception of body position, weight, and movement in space
The kinesthetic sense refers to the body's ability to perceive its position, weight, and movement in space through internal sensory feedback. This sense is facilitated by receptors in the muscles and joints, which provide information about balance and limb location. In dance, a highly developed kinesthetic sense is essential for technical precision, coordination, and the ability to maintain alignment during complex movements.

153. (C) Statement I is correct but Statement II is incorrect.
In movement analysis, proxemics deals with the use of personal and interpersonal space. This concept is vital for both solo and group choreography, as it examines how dancers relate to each other and their environment. Contrary to the second statement, proxemics is especially important in group works to analyze spatial relationships, formations, and the overall dynamic created by multiple dancers in space.

154. (B) Laban Movement Analysis
The use of the icosahedron to plan movement is a core component of Laban Movement Analysis. This geometric structure helps choreographers map the spatial pathways and directions available to a mover. By using this model, artists can systematically explore and document the architectural patterns of dance in space. This approach provides a structured and mathematical framework for analyzing movement harmony and choreographic design.

155. (A) Both A and R are true and R is the correct explanation of A.
The translation of foundational texts like the Natyashastra was crucial for the academicization of Indian dance. These English versions allowed the integration of Indian dance theory into university curricula globally, facilitating scholarly research and standardized pedagogy. By providing a written theoretical base, scholars could study dance as a rigorous academic discipline, bridging the gap between traditional practice and modern education.

156. (D) Ananda Coomaraswamy
Ananda Coomaraswamy authored the influential book The Dance of Shiva, which explained the philosophical and aesthetic dimensions of Indian art to the world. His writing highlighted the spiritual significance of the cosmic dance and its role in Indian cultural identity. Coomaraswamy's scholarship was instrumental in gaining global recognition for Indian classical dance, presenting it as a sophisticated and deeply meaningful tradition.

157. (A) Sagittal Plane - Divides the body into left and right halves (Wheel plane)
In movement analysis, the sagittal plane is often referred to as the wheel plane because it involves movements that go forward and backward. It effectively divides the body into its left and right halves. Understanding these spatial planes is essential for dancers to comprehend how they occupy three-dimensional space and to execute complex choreographic movements with anatomical precision and clarity.

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158. (B) Learning about the body's structure through movement, touch, and personal physical sensing
Experiential anatomy in dance pedagogy involves learning about the body's structure through direct movement and personal sensing. Rather than just memorizing names of muscles from a book, students explore their skeletal and muscular systems through touch and physical practice. This somatic approach helps dancers develop a deeper internal awareness of their alignment and movement mechanics, leading to more efficient and safer technique.

159. (C) Absolute reliance on oral transmission without any written texts
Modern institutional dance curricula are characterized by a blend of practical training and theoretical study, including musicology and history. They rely on standardized syllabi and written dissertations, which contrasts with traditional systems that might have relied solely on oral transmission. The institutional model ensures that dance is studied as a rigorous academic discipline with measurable examination structures and documented research methodologies.

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more accessible and systematic, ensuring that a larger number of students can learn the art.

144. (D) Sensory information internal to the performer, providing awareness of movement outcome
In kinesthetic theory, feedback refers to the sensory information that a performer receives internally during or after a movement. This includes signals from the muscles and joints that provide awareness of balance, position, and the outcome of the action. This internal feedback loop is essential for dancers to correct their alignment and refine their technique during practice and performance.

145. (A) 1, 2, 3, and 5
Dr. Kapila Vatsyayan revolutionized dance research by introducing an interdisciplinary framework linking movement to literature and sculpture. Her influential work, The Square and the Circle of the Indian Arts, explored these structural relationships. She served as a key cultural administrator, helping preserve Indian heritage. Her research validated the holistic nature of Indian aesthetics by showing how performing arts reflect traditional architecture.

146. (B) Vestibular and Proprioceptive systems
When a dancer balances with eyes closed, they must rely on their vestibular and proprioceptive systems to maintain equilibrium. The vestibular system in the inner ear senses balance and orientation, while proprioceptors in the muscles and joints provide information about body position. These systems are fundamental to kinesthetic awareness, allowing dancers to coordinate their movements and maintain stability without visual cues.

147. (C) Mohan Khokar
Mohan Khokar was a pioneering dance scholar whose massive personal collection of materials became the largest private dance archive in India. His collection includes rare photographs, manuscripts, and other documentation that are essential for researchers studying the history of Indian dance. Khokar's dedication to archiving ensured that the legacy of various dance forms and performers is preserved for future generations of scholars.

148. (D) They are the imaginary pathways created by a body part moving through space
In Laban Movement Analysis, trace forms are the imaginary pathways or shapes that a body part creates as it moves through space. These pathways can be analyzed to understand the spatial harmony and geometric patterns of a choreography. By observing trace forms, scholars can document the architectural design of a dance, providing a mathematical way to describe how the body occupies space.

149. (A) To explore the psychosocial, emotional, and neuro-motor healing potential of structured movement
The primary motivation for developing applied dance fields like movement therapy is to explore its potential for holistic healing. Research in this area examines how structured movement can support psychosocial rehabilitation and emotional expression. By applying dance principles to clinical settings, therapists can help individuals improve their mental and physical well-being, demonstrating that dance has functional benefits far beyond pure entertainment.

150. (B) Uday Shankar
Uday Shankar was a visionary who brought Indian dance to global platforms in the early 20th century. By blending traditional Indian movements with modern stagecraft, he created a unique style that appealed to international audiences. His efforts helped bridge Eastern and Western aesthetics, paving the way for contemporary Indian dance and fostering a greater global appreciation for the country's rich artistic heritage.

151. (C) Foster cross-disciplinary thinking and holistic development
Arts-integrated education aims to foster cross-disciplinary thinking by using arts to teach other subjects. This approach supports holistic development, as students use creative processes to understand academic concepts. By integrating dance, music, or visual arts into the curriculum, schools can enhance student engagement and provide diverse ways for children to process information, leading to a more well-rounded and effective learning experience.

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185. (C) P-3, Q-2, R-1, S-4
Dance research involves several specialized fields that apply scientific and social principles to movement. Kinesiology studies the mechanics of movement, while somatics focuses on the internal experience of the body. Choreomusicology examines the link between music and dance, and ethnochoreology explores dance in its cultural context. Together, these disciplines provide a multifaceted framework for studying the diverse roles and applications of dance.

186. (B) Chandralekha
Chandralekha was a contemporary choreographer whose work significantly explored the intersection of Bharatanatyam with martial arts and Yoga. She famously stripped away traditional mythological narratives to focus on the primal energy and geometry of the body. Her work challenged conventional expectations of classical dance, exploring universal physical potential and the architectural relationship between the performer and the performance space.

187. (C) Spotting
Spotting is a kinesthetic technique used during spins and turns where the dancer focuses their eyes on a single point to maintain balance and prevent dizziness. By snapping the head around to refocus on the 'spot' during each rotation, the dancer can coordinate their movement more effectively. This technique is a fundamental skill taught in many dance styles to improve technical precision and stability.

188. (D) Kathak Kendra - Focuses on preservation of Bharatanatyam
Kathak Kendra is the premier national institution for the preservation and promotion of Kathak dance, not Bharatanatyam. It was established in Delhi and is a constituent unit of the Sangeet Natak Akademi. Other pairs are correctly matched, including Rukmini Devi with Kalakshetra and Tagore with Shantiniketan, reflecting the historical role of these institutions in developing and sustaining their respective dance forms.

189. (A) Repetitive and mindful physical practice creating strong neural pathways
Muscle memory, or kinesthetic automation, is the result of repetitive and mindful physical practice that creates strong neural pathways in the brain. This allows a dancer to perform complex tasks without conscious thought. Achieving this level of automation is essential for technical mastery, as it frees the performer to focus on the emotional and artistic nuances of the choreography during a live performance.

190. (A) 1, 2, and 4
Scholars have played a vital role in Indian dance by translating ancient texts, creating the theoretical frameworks that legitimized regional forms as classical, and initiating archival movements. Their research provided the intellectual foundation necessary for the academic institutionalization of dance. While they focused on theory, they did not reject the practical aspects, but rather sought to explain and preserve them through systematic scholarly study.

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191. (A) Both Statement I and Statement II are correct.
Postgraduate programs in the performing arts frequently include courses in research methodology to equip artists with academic skills. This training allows performers to conduct systematic research, documentation, and critical analysis of their art forms. By bridging the gap between practice and scholarship, these programs ensure that advanced students can contribute to the growing field of dance research and cultural preservation in India.

192. (D) Scattering/Reaching
In Laban's system, the movement of a body part away from the center is often described as scattering or reaching. This action expands the dancer's form into the kinesphere, occupying more space. Understanding these directional concepts is essential for movement analysis, as it helps describe how the body changes its shape and interacts with the surrounding environment during different choreographic and expressive sequences.

193. (A) Combining literary evidence from Natyashastra with sculptural evidence from temples
Dr. Padma Subrahmanyam reconstructed the 108 Karanas by synthesizing literary descriptions from the Natyashastra with sculptural evidence found in South Indian temples. Her interdisciplinary approach allowed her to bridge the gap between

160. (B) P-2, Q-1, R-4, S-3
Laban Movement Analysis is organized into four main categories, each addressing a different aspect of movement. The body category looks at what is moving, effort examines the dynamic quality, shape analyzes how the form changes, and space focuses on where the movement occurs. This comprehensive framework allows for an objective and detailed analysis of all types of physical actions across various disciplines.

161. (A) Kinesthetic awareness and motor control
When a student performs a complex movement with correct alignment and breath control, they demonstrate high kinesthetic awareness and motor control. Kinesthetic awareness involves the internal perception of body position, while motor control is the physiological ability to execute the movement precisely. Together, these skills allow a dancer to perform technical tasks with efficiency and ease, reflecting a well-integrated mind-body connection.

162. (B) It requires patients to possess advanced choreographic skills.
Dance Movement Therapy is an inclusive therapeutic practice that does not require participants to have any prior dance training or choreographic skills. Its primary focus is on using movement to improve emotional, cognitive, and physical health. By providing a non-verbal outlet for expression, DMT can be used to treat a wide range of individuals, including those with developmental or psychological disorders.

163. (C) Ashish Khokar
Ashish Khokar is a prominent dance historian and critic who has significantly contributed to the preservation of Indian dance history through the publication of the Attendance dance annuals. These journals provide extensive documentation of performances, festivals, and scholarly research. His work carries forward the archival legacy of his father, Mohan Khokar, ensuring that the history of Indian dance is meticulously recorded.

164. (D) Cause: High injury rates; integration of alignment techniques
The integration of somatic practices like Yoga into dance pedagogy was largely a response to high injury rates among dancers. These practices emphasize mindful alignment and movement efficiency, helping to protect the body from chronic strain. By focusing on internal awareness and proper mechanics, somatic techniques provide a healthier foundation for training, ensuring that dancers can maintain their careers for longer.

165. (A) 1, 2, and 4
Cross-cultural training in dance allows choreographers to deconstruct traditional boundaries and develop a global movement vocabulary. This approach often involves collaborations between international artists, resulting in innovative hybridized works. Contrary to discouraging native styles, cross-cultural training enriches a dancer's experience, providing new perspectives and physical skills while allowing them to engage with their own traditions in more creative ways.

166. (C) Statement I is correct but Statement II is incorrect.
Labanotation uses a geometric grid and symbolic language to document human movement objectively. It is a highly versatile system that has been successfully applied to many dance forms beyond Western ballet, including Indian classical dance and folk traditions. By providing a universal framework for recording movement, Labanotation facilitates the preservation and scholarly study of diverse artistic works across different cultures and eras.

167. (C) V. Raghavan
V. Raghavan was a profound Sanskrit scholar who played a critical role in dance research by linking classical literature to the performing arts. His research into ancient treatises like the Natyashastra provided a theoretical framework for understanding Indian dance. Raghavan's scholarship was essential in the mid-20th century to legitimize regional dance forms and establish their historical and aesthetic connections to Sanskrit traditions.

168. (D) Light to Strong
In Laban Movement Analysis, the effort factor of weight is described along a continuum from light to strong. This examines the qualitatively perceived mass and power of a movement. Light weight is characterized by a delicate or airy quality, while strong weight involves a forceful

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meaning of dance within different communities, contributing to a broader understanding of human culture and social identity.

202. (C) Statement I is correct but Statement II is incorrect.
Dr. Sunil Kothari was a prolific dance scholar and critic whose extensive documentation and writing helped popularize Indian classical dance globally. He did not advocate for the eradication of regional folk dances; instead, he frequently researched and celebrated diverse traditional forms. His work provided a bridge between performance and academia, ensuring that both classical and regional dance forms were documented and respected for their historical value.

203. (C) Dance Movement Therapy
Asking a non-verbal child to express their emotions through rhythmic movement is a core application of Dance Movement Therapy. This practice uses movement as a non-verbal medium for self-expression and emotional regulation. By allowing individuals to communicate through their bodies, DMT can facilitate psychological healing and social connection, making it an effective tool in special education and mental health settings for those with communication challenges.

204. (D) An internal, unconscious neural representation of the spatial and biomechanical properties of the body
Body schema is the unconscious neural representation that allows the brain to track the body's spatial and biomechanical properties. It is essential for coordinating movement and maintaining balance. In kinesthetics, a well-developed body schema allows a dancer to perform complex actions and navigate their environment with precision. This internal map is constantly updated through sensory feedback from the muscles, joints, and vestibular system.

205. (A) Both A and R are true and R is the correct explanation of A.
Integrating Laban Movement Analysis into university curricula significantly improves the accuracy of dance documentation. This system provides a standardized, internationally recognized symbolic language for recording intricate physical details. Unlike video, which can sometimes obscure depth or specific muscle initiations, notation offers a clear, objective transcript. This enables researchers to analyze and preserve choreographic works with high precision across different cultures and eras.

206. (D) Shanti Bardhan
Shanti Bardhan was a creative choreographer known for his innovative approach to contemporary Indian dance. He famously staged the Discovery of India ballet and created the Ramayana ballet using movements inspired by traditional puppetry. His work blended various regional forms with modern stagecraft to create a new movement vocabulary, significantly contributing to the development of creative dance and collaborative performance in 20th-century India.

207. (C) Wring - Indirect, Sustained, Strong
In Laban Movement Analysis, the basic effort action of wring is defined by the combination of indirect space, sustained time, and strong weight. This produces a dynamic that appears twisted or strained. Correctly identifying these combinations is essential for precisely describing the qualitative aspects of movement. Dancers use these effort actions to convey specific expressive intentions and to vary the dynamic intensity of their performance.

208. (D) Visual, Aural, Read/Write, and Kinesthetic methods to cater to all learners
The VARK model suggests that effective pedagogy should incorporate visual, aural, read/write, and kinesthetic methods to cater to different learning styles. In a dance class, this means using demonstrations, verbal explanations, written notations, and physical practice. By providing multiple ways to process information, teachers can ensure that all students, regardless of their preferred learning style, can successfully master movement and theoretical concepts.

209. (A) Video lacks depth and internal choreographic intent.
While video is a useful tool, it often lacks the structural depth and objective detail provided by movement notation like Labanotation. Video is a flat representation that can obscure specific spatial pathways and internal muscular

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facilitate skill development and ensure the long-term retention of choreography.

177. (A) Kalakshetra
Kalakshetra was founded by Rukmini Devi Arundale in 1936 to provide a formal institutional structure for Bharatanatyam. It was pivotal in standardizing pedagogy and incorporating academic subjects like musicology and languages into the training. By blending a Gurukula environment with a modern curriculum, Kalakshetra helped remove the social stigma associated with dance and established a high standard for classical performance and education.

178. (C) Statement I is correct but Statement II is incorrect.
Incorporating improvisation in school dance curricula is highly encouraged as it develops critical thinking and kinesthetic problem-solving. It allows students to explore creative movement in a structured way. Modern educational guidelines recognize the value of creative expression in fostering a well-rounded and engaging learning experience. Improvisation helps students become more adaptable and expressive, enhancing their overall development within the general curriculum.

179. (C) Float
In Laban Movement Analysis, the float effort action is defined by a combination of light weight, sustained time, and indirect space. This results in a movement that appears airy, fluid, and non-linear. Understanding these basic effort actions allows for a precise description of the qualitative and expressive aspects of movement, which is useful in both choreographic design and the clinical observation of movement patterns.

180. (A) Both A and R are true and R is the correct explanation of A.
The introduction of applied fields like dance movement therapy marks a significant shift in research by exploring the functional uses of dance. This transitions the focus from purely performative art to its potential as a tool for psychosocial healing and rehabilitation. By researching the therapeutic benefits of movement, scholars demonstrate that dance can play a vital role in healthcare and emotional well-being.

181. (A) Vallathol Narayana Menon
Vallathol Narayana Menon was a renowned Malayalam poet who spearheaded the revival of Kathakali in the early twentieth century. He founded the Kerala Kalamandalam in 1930 to provide a formal institutional home for this traditional art form. His efforts were instrumental in standardizing its pedagogy and ensuring the preservation of Kathakali and Mohiniyattam outside of their declining traditional patronage systems.

182. (B) Cultivating internal awareness, sensory perception, and neuro-motor alignment
Somatic practices in dance focus on cultivating internal body awareness and neuro-motor alignment. Rather than just focusing on external aesthetics, these techniques help dancers understand their sensory perceptions and move more efficiently. This internal focus helps prevent injuries and reduces unnecessary physical tension. Somatic education promotes a healthy mind-body connection, leading to a more sustainable and expressive physical practice for dancers of all levels.

183. (C) It deals with the architecture of movement, including direction, level, and pathways.
In Laban Movement Analysis, the space category examines the architecture of movement in relation to the environment. It records the dancer's directions, levels, and spatial pathways, as well as the geometric trace forms created. This category provides an objective way to document how the body occupies and moves through space, which is essential for understanding choreographic design and spatial harmony in performance.

184. (D) The basic structural units of movement combining posture, step, and gesture
In classical Indian dance pedagogy, Karanas are the basic structural units described in the Natyashastra. Each Karana is a synchronized movement involving a specific leg movement, posture, and hand gesture. Understanding Karanas is essential for scholars and performers interested in the historical reconstruction and foundational techniques of Indian classical dance, as they form the building blocks of traditional choreography and movement.

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or grounded dynamic. Analyzing weight helps observers understand the expressive intensity and physical impact of a dancer's movements.

169. (A) Established dance as a rigorous academic discipline.
Recognizing dance as a formal academic discipline for faculty qualifications, like national eligibility tests, has significantly professionalized the field. It established dance as a rigorous academic pursuit, encouraging scholars to engage in systematic research and documentation. This shift has not replaced performance but has added a necessary layer of intellectual depth, ensuring that dance teachers are qualified in both theory and practice.

170. (A) 1, 2, 4, and 5
The evolution of Indian dance since the 1930s involved revitalizing temple dances into stage-appropriate classical forms. Formal institutions replaced the solitary Guru-Shishya model to broaden accessibility. This era saw systematic documentation of regional histories and the emergence of applied disciplines like biomechanics and therapy. These developments ensured the survival and growth of traditional arts within a modern, structured educational and professional performing environment.

171. (C) Encourage students to explore and create movements to discover biomechanical principles themselves
A dance teacher using a constructivist approach encourages students to be active participants in their learning. Rather than demanding strict imitation, the teacher allows students to explore and create movements to discover physical and biomechanical principles for themselves. This experiential method fosters critical thinking, creativity, and a deeper understanding of movement, helping students build their own knowledge through direct physical investigation.

172. (D) Dance Biomechanics
Dance biomechanics is an applied area that analyzes the physics of human movement to optimize performance and prevent injuries. By studying the forces acting on the body during dance, researchers can identify more efficient and safer ways to execute complex techniques. This field provides scientific data that helps dancers and teachers understand how to protect the body and enhance technical proficiency.

173. (A) Labanotation - Rudolf von Laban
Labanotation was developed by Rudolf von Laban as a system for recording human movement through symbols. It remains one of the most widely used methods for movement notation in the world. Other systems like Dalcroze Eurhythmics and somatic practices were founded by others. Correctly matching these systems with their founders is essential for understanding the historical development of modern dance pedagogy and research.

174. (B) It is a purely conscious, cognitive process with no physiological basis.
Kinesthetic empathy is not a purely cognitive process; it has a significant physiological basis involving mirror neurons in the brain. This phenomenon allows an audience member or therapist to physically resonance with the dancer's movements and feel their tension or effort. It is a powerful tool for connecting with others through movement, fostering emotional understanding and aesthetic appreciation in both artistic and clinical settings.

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175. (A) 1, 2, 3, 4
The timeline of dance scholarship in India began with Ananda Coomaraswamy's early translations, followed by Uday Shankar's pioneering work in creative dance during the mid-20th century. Later, Dr. Kapila Vatsyayan introduced interdisciplinary research linking dance to other Indian arts. More recently, Ashish Khokar has continued this legacy through contemporary documentation and archival work, representing the continued growth of Indian dance research through different eras.

176. (D) The process of acquiring and refining physical skills through practice and experience
Motor learning in dance pedagogy refers to the process of acquiring and refining physical skills through consistent practice. It involves changes in the nervous system that allow a dancer to perform complex movements with increasing precision and less conscious effort. By understanding how students learn motor tasks, teachers can design better training programs that

ancient theory and physical practice. This research was essential for understanding the structural foundations of classical Indian dance, leading to the development of her own specialized pedagogical system known as Bharatanrityam.

194. (B) It encourages xenophobia by strictly protecting native dance forms.
Cross-cultural training in dance fosters international dialogue and intercultural understanding, rather than encouraging xenophobia. It enriches a choreographer's vocabulary and often requires dancers to adapt to different biomechanical alignments. This inclusive approach to training helps artists explore universal themes while respecting diverse cultural traditions, leading to the creation of innovative and meaningful hybridized works that resonate across global audiences.

195. (A) 1, 2, and 4
Dance Movement Therapy in India is a recognized modality for psychosocial rehabilitation, with pioneers like Tripura Kashyap playing a key role in its development. It often integrates concepts from Indian classical mudras with contemporary psychology to support healing. DMT is inclusive and used in various clinical settings, not just for professional dancers. It utilizes diverse musical styles to facilitate emotional expression and physical well-being.

196. (D) Using arts as a pedagogical tool to understand concepts across various subjects like math and science
Arts-integrated learning is a pedagogical approach that uses the arts as a tool to understand concepts in other subjects, such as math and science. By engaging in creative processes like dance or music, students can visualize and internalize abstract information in a tangible way. This method promotes holistic development and caters to various learning styles, making education more engaging and cross-disciplinary for all students.

197. (A) The sensory system located in the inner ear that provides the sense of balance and spatial orientation
The vestibular system, located in the inner ear, is the sensory system responsible for providing the brain with information about balance and spatial orientation. It is a fundamental component of kinesthetic awareness, allowing dancers to maintain equilibrium during turns and other complex movements. This system works with proprioception to help the body sense its position and movement in space, ensuring coordination and physical stability.

198. (B) Jiwan Pani
Jiwan Pani was a distinguished scholar and researcher who made significant contributions to the study of Indian performing arts, particularly the Chhau traditions. His work extensively documented the Mayurbhanj, Seraikella, and Purulia styles, highlighting their unique regional characteristics and ritualistic roots. His research helped bring international attention to these masked dance forms, ensuring their historical and technical aspects were preserved for future study.

199. (C) Multi-focused, flexible, and curving
In Laban Movement Analysis, indirect space effort refers to movement that is multi-focused, flexible, and curving. Instead of moving in a direct, linear path, the dancer's focus is diffused, allowing for a more fluid and expansive exploration of the environment. Understanding these spatial qualities helps observers describe the dynamic intention of a movement, reflecting the mover's internal attitude toward their surroundings.

200. (D) Shifting dance from temples to formal institutions.
The revivalist movement of the 1930s was pivotal in shifting Indian classical dance from its traditional temple context to formal institutions. Activists and scholars sought to standardize pedagogy and sanitize the art form's social image. This transition allowed for the formal academic study of dance and made it accessible to a broader middle-class audience, ensuring the survival and professionalization of these ancient traditions.

201. (A) Ethnochoreology (Dance Anthropology)
Ethnochoreology, also known as dance anthropology, is the study of dance within its cultural and social context. It involves observing and documenting how movement functions in various societies, understanding it as an integral part of rituals and history. By using ethnographic methods, researchers in this field explore the

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sudden, and strong. A dab is direct, sudden, and light. A press is direct, sustained, and strong, while a float is indirect, sustained, and light. These categories help dancers and therapists describe the dynamic quality of any movement accurately.

136. (D) The mental execution of a movement without any overt physical action
Motor imagery is a cognitive process where an individual mentally simulates a physical movement without actually performing it. In kinesthetic training, this technique is used to refine skills and improve performance. By visualizing the execution of a dance sequence, performers can strengthen neural pathways associated with that movement, enhancing their muscle memory and coordination when they eventually perform the action physically.

137. (A) Rabindranath Tagore
Rabindranath Tagore established Sangeet Bhavana at Visva-Bharati University in Shantiniketan to promote the study of music and dance. His vision was to integrate the arts into the general education system, viewing them as essential for the holistic development of the individual. Tagore's influence helped normalize dance as a respected academic discipline, blending various regional traditions into a unique educational environment.

138. (B) 1, 3, and 4
Dance Movement Therapy is effective for treating psychological issues like PTSD and improving motor functions in patients with conditions like Parkinson's. It facilitates emotional regulation through embodied expression, helping individuals connect with their feelings through movement. Notably, DMT does not require participants to have prior dance training, as its focus is on therapeutic outcomes rather than technical performance skills.

139. (C) Statement I is correct but Statement II is incorrect.
Labanotation is a valuable tool for preserving choreographic works in an objective symbolic format, allowing for accurate documentation. However, it does not replace the need for oral transmission and physical rehearsal. Dance remains an embodied art form that requires physical practice and teacher guidance. Notation serves as a supplementary record that aids in research and reconstruction, rather than a replacement for traditional training.

140. (A) 1, 2, and 3
Recognized applied areas of dance research include biomechanical analysis for injury prevention, ethnographic studies of cultural movements, and choreomusicology, which examines the link between music and dance. These fields apply dance principles to broader scientific and social inquiries. Commercial marketing of goods is not a recognized applied area of dance research, as it does not involve the study of movement principles.

141. (D) Provide academic legitimacy and standard pedagogical texts for university curricula
Translating ancient Sanskrit treatises into English during the 20th century was a strategic move to provide academic legitimacy to Indian classical dance. These translations provided standardized texts that could be used in university curricula, allowing for a formal study of dance theory alongside practice. This process helped elevate the status of dance from a traditional craft to a respected academic discipline worldwide.

142. (B) Mohan Khokar - The Abhinaya Darpana (English Translation)
While Mohan Khokar was a legendary dance historian and archivist, the English translation of the Abhinaya Darpana, titled The Mirror of Gesture, was actually authored by Ananda Coomaraswamy. Khokar is better known for his extensive collection of dance memorabilia and his work on the splendours of Indian dance. This distinction is vital for understanding the different types of scholarly contributions to dance.

143. (C) It has been adapted into a 'classroom model' where pedagogy is standardized and shared among a group of students.
In modern institutional settings, the traditional Guru-Shishya Parampara has been adapted into a classroom model. This allows for standardized pedagogy where knowledge is shared with a group of students simultaneously. While this shifts away from the individual focus of the traditional system, it makes dance education

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initiations. Notation provides a precise symbolic transcript of the choreographer's intent and the body's mechanical actions, making it a superior tool for systematic research and the accurate reconstruction of complex dances.

210. (A) P-3, Q-1, R-4, S-2
Educational institutions in India were founded with different missions and philosophies. Shantiniketan integrated arts into general education, while the M.S. University of Baroda pioneered degree courses in performing arts. Kalakshetra focused on traditional Bharatanatyam in a Gurukula setting, and the Almora Centre was established by Uday Shankar for creative and modern dance. Together, these institutions shaped the diverse landscape of Indian dance education.

211. (C) Bipin Singh
Guru Bipin Singh was a central figure in the revival and academic structuring of Manipuri dance. He conducted extensive research into traditional forms like Lai Haraoba and Ras Leela, helping to formalize their technique and pedagogy. His work was essential in bringing Manipuri dance to the national stage as a classical art form, ensuring that its unique rhythmic and aesthetic qualities were preserved through rigorous research.

212. (D) It relies entirely on the dancer's sense of hearing.
Proprioception is the body's internal sense of its position and movement, functioning through receptors in the muscles, tendons, and joints. It does not rely on hearing. This 'sixth sense' is critical for dancers to maintain balance and coordinate complex movements without needing visual cues. High proprioceptive awareness allows for better alignment and technical precision, making it a foundational element of kinesthetic training and physical health in dance.

213. (A) Shape
A choreographer focusing on the geometric forms created by the body is applying the shape category of Laban Movement Analysis. This category examines how the body's form changes and interacts with the environment, rather than focusing on emotional expression or dynamics. Shape analysis provides a structural way to describe the visual architecture of a dance, highlighting the relationship between the physical form and the space it occupies.

214. (B) Verrier Elwin
Verrier Elwin was a prominent anthropologist who conducted extensive surveys and documentation of Indian tribal and folk traditions, including their dances. His work provided a detailed record of the social and cultural significance of these movements within their respective communities. Elwin's research helped bring national attention to the rich diversity of India's regional arts, contributing to their preservation and the broader field of dance anthropology.

215. (A) 1, 2, and 4
Universities play a vital role in dance education by acting as archival repositories and fostering interdisciplinary research. They provide formal pedagogical training for educators and connect dance with other fields like psychology and sociology. Contrary to some assumptions, university programs do not discourage classical training; instead, they integrate it into a broad academic framework that includes both practical skill and theoretical scholarship.

216. (A) Both Statement I and Statement II are correct.
During the institutional revival of Bharatanatyam in the 1930s, the concept of Bhakti was systematically emphasized. This was part of a strategic effort to sanitize the dance and make it acceptable to middle-class sensibilities, moving away from its previous social associations. By highlighting the devotional aspects, revivalists successfully rebranded Bharatanatyam as a spiritual and respectable art form, ensuring its survival and widespread adoption in modern society.

217. (A) Spacing out practice sessions over time with rest intervals, which improves retention
Distributed practice in motor learning involves spacing out training sessions with regular rest intervals. This approach has been shown to improve the retention and refinement of physical skills more effectively than long, continuous practice. For dancers, this means that regular, shorter rehearsals over a period of time are better for mastering complex choreography and maintaining physical health than intense, infrequent sessions.

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and creative innovation. Rather than erasing original styles, these collaborations enrich the global dance landscape by presenting new perspectives on human expression through the medium of movement.

251. (B) Foundational motor skills over performance
The curriculum model implemented within elementary schooling prioritized the development of basic physical coordination and motor control. By focusing on foundational skills instead of specialized performance techniques, the initiative ensured that movement education remained accessible and developmental. This shift in pedagogical focus allows dance to serve as an effective tool for holistic student growth during contemporary school education.

252. (A) Legitimacy for movement-based learning
Formally standardizing dance within the academic grading system validates the discipline as a core subject. This shift ensures that movement-based learning is recognized as a legitimate academic pursuit rather than a mere extracurricular activity. By integrating dance into the formal evaluation framework, schools enhance the scholarly standing of the curriculum while supporting student developmental milestones in the classroom.

253. (C) To enhance spatial awareness and collaborative skills
Educators utilized rhythmic movement within the school schedule to improve how students understand their physical surroundings and work with others. By incorporating these elements into the daily timetable, the curriculum addresses key social and cognitive developmental milestones. This approach demonstrates that dance functions as a holistic pedagogical tool when movement is used to foster teamwork and enhance spatial awareness.

254. (D) To ensure the focus remains on developmental benefits
Specialized training for primary educators is necessary to maintain a focus on the developmental benefits of the curriculum. This instruction ensures that the pedagogical emphasis remains on physical and cognitive milestones rather than strictly on performative or theatrical outcomes. By equipping teachers with specific skills, the school system can effectively deliver a movement-based syllabus that supports young learners' growth.

255. (C) Cognitive, physical, and emotional milestones
Institutional observations indicate that formalizing dance education addresses development across cognitive, physical, and emotional domains. By treating movement as a core component of schooling, administrators ensure that students meet critical milestones through structured rhythmic activities. This integrated approach redefines traditional educational boundaries by using dance as a multifaceted tool to support the holistic development of young learners in school.

256. (B) Theoretical inquiry and advanced practical training
Higher education programs distinguish themselves by combining rigorous theoretical inquiry with advanced practical movement training. Unlike basic school instruction, the university curriculum requires students to engage in critical research and historical contextualization. This comprehensive approach ensures that the study of dance is treated as a sophisticated scholarly discipline, bridging the gap between physical execution and academic analysis.

257. (D) Choreographic studies and dance pedagogy
Deeply embedding dance within the university system has allowed for the creation of specialized academic degree tracks. Programs such as choreographic studies and dance pedagogy provide students with focused training that goes beyond basic physical execution. These tracks ensure that graduates possess the analytical rigor and specialized expertise required for professional careers, demonstrating the scholarly elevation of the discipline.

258. (A) Concepts via academic writing and demonstration
Students in university dance programs are primarily evaluated on their ability to articulate complex choreographic concepts through both academic writing and practical demonstrations. This dual assessment method ensures that practitioners can combine physical expertise with analytical rigor. Such evaluations reflect

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that provides the foundation for all Indian classical arts. Her research emphasized the interconnectedness of these elements, showing how they create a unified experience of art.

227. (C) The application of movement skills and body awareness learned in one context to another physical activity or academic concept
Kinesthetic transfer refers to the ability to apply movement skills and internal body awareness learned in one situation to another context. For example, a student might use the spatial concepts learned in a dance class to better understand geometry. This transfer of learning is a key benefit of arts-integrated education, as it helps students build cognitive connections between physical experience and abstract academic subjects.

228. (A) Both Statement I and Statement II are correct.
Performing arts curricula frequently include the study of aesthetics and Rasa theory to provide students with a deep understanding of the emotional and philosophical foundations of their art. This theoretical training ensures that performers can convey authentic emotions and understand the higher purpose of their craft. By studying these ancient principles, students bridge the gap between technical practice and the expressive goals of classical performance.

229. (D) Dr. Padma Subrahmanyam
Dr. Padma Subrahmanyam is a renowned dancer and scholar who famously reconstructed the 108 Karanas. She also contributed to the creation of Karana sculptures at the Satara Nataraja temple, based on her extensive research in Chidambaram. Her work has been pivotal in linking ancient sculptural evidence with modern physical practice, leading to the development of her specialized system and significantly impacting dance research and pedagogy.

230. (A) Both A and R are true and R is the correct explanation of A.
Understanding kinesthetics is vital for dance educators because it provides the knowledge needed to correct misalignments and prevent injuries. By knowing how the body senses and controls movement, teachers can ensure that students train safely and efficiently. This scientific approach to pedagogy supports the physical longevity of dancers and enhances their technical proficiency through a deep understanding of human movement mechanics.

231. (C) The systematic collection, preservation, and study of historical dance materials, documents, and recordings
Dance archival research involves the systematic collection and preservation of historical materials, such as photographs, manuscripts, and recordings. This field is essential for documenting the evolution of dance and ensuring that the work of previous generations is not lost. By studying these archives, researchers can reconstruct historical choreographies and gain insights into the social and cultural significance of dance throughout various eras.

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232. (D) Acoustics
Laban Movement Analysis is categorized into four main areas: body, effort, shape, and space. These categories provide a comprehensive framework for observing and documenting all aspects of movement. Acoustics, which is the study of sound properties, is not a category within the Laban system. While music and sound are important in performance, they are analyzed through different disciplines like musicology rather than movement analysis.

233. (A) Developing musicality and rhythm through physical movement and kinesthetic awareness
Dalcroze Eurhythmics is a pedagogical method that focuses on developing musicality and rhythm through physical movement. Students use their entire bodies to respond to musical cues, fostering a deep kinesthetic awareness of tempo and structure. This approach helps dancers and musicians internalize rhythm, making it a powerful tool for improving coordination and expressive performance by connecting auditory perception with physical action.

234. (B) It led to the isolation and eventual extinction of traditional classical forms.
Cross-cultural training has not led to the extinction of traditional classical forms; instead, it has often provided new perspectives that help revitalise them. By fostering collaborations and introducing modern stagecraft, cross-cultural training has enriched the Indian dance scene. It has helped create hybrid contemporary vocabularies while encouraging dancers to

267. (B) Variations in weight, time, space, and flow
Within the Laban system, the category of 'Effort' is defined by variations in four specific factors: weight, time, space, and flow. This classification allows scholars to analyze the qualitative impact of a dancer's movements on the overall theme of a routine. By understanding these variations, students can objectively categorize how physical dynamics contribute to the expressive power of choreography.

268. (A) Shift from subjective interpretation to objective categorization
Employing the Laban system facilitates a major pedagogical shift from subjective interpretation to objective movement categorization. This framework provides a structured vocabulary that allows students to analyze choreography based on observable data rather than personal feelings. By utilizing categories like Body and Effort, the methodology transforms movement into a permanent record suitable for scholarly critique and choreographic preservation.

269. (C) Actions to permanent records
The Laban system allows scholars to objectively transcribe the qualitative aspects of human motion, turning transient physical actions into permanent analytical records. This documentation process is vital for choreographic preservation and scholarly critique in higher education. By providing a standardized methodology, the system bridges the gap between physical performance and academic research, ensuring that dance movements are systematically preserved.

270. (D) Standard method for movement deconstruction
The Laban system provides university students with a standardized methodology to critically deconstruct and reconstruct choreographic intentions. This analytical framework allows students to move beyond the original choreographer's verbal explanations by focusing on spatial and dynamic components. Using these objective tools, practitioners can perform rigorous scholarly analysis, ensuring that the qualitative nuances of movement are understood through a systematic lens.

271. (C) Systematically categorizing them into academic knowledge
Eminent scholars protected classical movement vocabularies by translating oral traditions into structured academic documentation. Through the systematic categorization of regional practices, these pioneering researchers created a permanent analytical record that prevents the loss of cultural heritage. Engaging with these primary works allows graduate students to understand the foundational principles and historical frameworks that govern traditional Indian dance forms today.

272. (B) Philosophical and aesthetic principles of the form
Engaging with the primary academic works of pioneering scholars provides deep insight into the philosophical and aesthetic principles that govern Indian dance. These foundational texts outline the governing rules of classical movement, moving beyond simple physical execution. Understanding these principles is essential for graduate-level researchers to trace the development of dance pedagogy and maintain academic rigor within the discipline.

273. (D) Critical lens to analyze geometry and rhythm
Beyond serving as historical archives, the works of eminent scholars provide a critical lens for modern practitioners to analyze spatial geometry and rhythmic complexities. These analytical frameworks allow current researchers to deconstruct the structural elements of dance with scientific precision. By acknowledging these academic contributions, practitioners can maintain the rigor necessary for sophisticated movement analysis in contemporary contexts.

274. (A) The historiography of Indian dance
The university research seminar utilized the contributions of pioneering academicians to map the historiography of Indian dance. This involves tracing the chronological development of the discipline through scholarly documentation and the categorization of movement vocabularies. Mapping this history allows current students to understand how dance pedagogy has evolved from traditional oral practices into a structured and institutionalized academic field.

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of health sciences into dance training and professional practice.

243. (C) Applied Dance / Community Dance
Applied dance or community dance involves using movement as a tool for social development, peacebuilding, and community cohesion, especially in conflict zones. This field applies dance principles to social and political contexts, fostering communication and understanding between diverse groups. By engaging communities in creative movement, practitioners can address social issues and promote healing, demonstrating the profound functional impact of dance beyond traditional performance settings.

244. (D) Astad Deboo - Preservation of traditional Devadasi repertoire
Astad Deboo was a pioneer of contemporary Indian dance known for his innovative synthesized style, not for the preservation of the traditional Devadasi repertoire. He combined elements of Kathak and Kathakali with modern techniques. Other pairs are correctly matched, including Uday Shankar's creative dance, Chandralekha's focus on body geometry, and Shanti Bardhan's innovative puppet-style choreography, all representing different pathways in modern Indian dance history.

245. (A) 1, 2, 4, and 5
Modern dance research has made significant strides through the adoption of technology and interdisciplinary studies. Digital motion capture now assists in biomechanical analysis, while neuroscience explores the cognitive aspects of movement. The rise of academic journals and the integration of Laban Movement Analysis provide structured platforms for scholarly exchange. These advancements reflect the growing recognition of dance as a complex field requiring multifaceted analytical tools.

246. (B) That visualizing specific mental images can alter physical movement patterns and improve alignment
Ideokinesis, developed by Mabel Elsworth Todd, is based on the premise that mental imagery can be used to re-pattern muscle usage and improve postural alignment. By visualizing specific structural goals, the nervous system can adjust physical movement without conscious muscular strain. This somatic technique is highly effective for dancers seeking to move more efficiently, reduce unnecessary tension, and achieve better biomechanical balance during performance.

247. (C) Sunil Kothari
Dr. Sunil Kothari authored the definitive work Bharata Natyam: Indian Classical Dance Art, which provides a detailed analysis of the form's history, technique, and aesthetics. This book is widely used as a standard reference in university dance departments. Kothari's extensive research and photography helped document the evolution of Bharatanatyam, making it accessible to scholars and practitioners globally and supporting its academic study.

248. (C) Statement I is correct but Statement II is incorrect.
The integration of dance into the school curriculum is recognized as a way to make education more experiential and engaging. Modern educational frameworks actually aim to break down silos between subjects, encouraging cross-disciplinary learning through the arts. By connecting dance with other academic areas, schools can provide a more holistic and effective education that caters to diverse learning styles and promotes creative problem-solving.

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249. (A) Effort
To document the precise dynamic intention or quality of a movement, the effort category of Laban Movement Analysis is the most critical. Effort examines how the mover uses space, weight, time, and flow to express their inner intention. By focusing on these factors, choreographers and researchers can objectively describe the qualitative aspects of a dance, such as its strength, lightness, or speed, providing a detailed record of the performance.

250. (B) To foster global artistic dialogue and explore universal themes through hybrid movement vocabularies
Contemporary cross-cultural dance collaborations aim to foster global artistic dialogue by exploring universal themes. These initiatives allow choreographers to synthesize diverse movement vocabularies into hybrid forms. Such partnerships transcend traditional boundaries, encouraging mutual understanding

218. (B) Indrani Rahman
Indrani Rahman was a pioneering dancer who brought several Indian classical forms, including Odissi, Bharatanatyam, and Kuchipudi, to the global stage in the mid-20th century. Her performances helped introduce international audiences to the diversity and beauty of Indian dance traditions. By performing multiple styles, she demonstrated the richness of the country's cultural heritage and played a key role in the global promotion and revival of classical arts.

219. (C) Cause: Mindful awareness of habits; re-patterning of use.
Somatic Movement Therapy is based on the cause-effect relationship where mindful awareness of one's physical habits leads to the re-patterning of muscle usage. By becoming aware of inefficient movement patterns or tension, an individual can consciously choose to move more efficiently. This internal sensing and intentional change help improve alignment and overall physical health, showing how mindfulness can directly influence biomechanical outcomes.

220. (A) 1, 2, 3, and 5
Dr. V. Raghavan was a profound scholar of Sanskrit and Natyashastra who played a critical role in the founding of the Music Academy, Madras. He was a key member of the Sangeet Natak Akademi and edited important texts like the Sringara Prakasha. His scholarly work provided a vital theoretical bridge for the academic institutionalization of the arts, ensuring that they were understood within their historical and philosophical contexts.

221. (D) A shorthand system used to capture the essence or core concept of a movement without detailing structural mechanics
Motif notation is a shorthand system in movement analysis used to capture the essential concepts or core themes of a dance without recording every anatomical detail. It is particularly useful in education and early choreographic planning to outline the general dynamic or intention of a sequence. This differs from Labanotation, which provides a highly detailed and structural record of all physical actions.

222. (A) Dance Biomechanics
Analyzing the floor reaction forces generated during rhythmic footwork involves the application of mechanical principles to the human body. This field, known as dance biomechanics, focuses on understanding how physical forces impact joints and muscles during performance. By studying these interactions, researchers can develop strategies to optimize technique and prevent chronic injuries, ensuring the long-term health of professional dancers.

223. (B) Locomotor movement - Movement that travels through space
Locomotor movement is correctly defined as any movement that travels from one point to another through space, such as walking, running, or leaping. This differs from non-locomotor or axial movement, which stays in one place. Understanding these basic concepts is essential for dancers and choreographers to design dynamic performances and for researchers to systematically categorize and analyze movement patterns across various styles.

224. (C) It provides a subjective, culturally biased terminology for movement.
Laban Movement Analysis is valued specifically because it provides an objective and universal terminology for movement, rather than a subjective or culturally biased one. This systematic framework is used across many fields, including therapy, theater, and robotics, to analyze physical actions regardless of their origin. It offers a standardized way to describe the structural and qualitative aspects of any human movement.

225. (A) 2, 3, 4, 1
The milestones in dance education began with the founding of the Uday Shankar India Cultural Centre in 1938. After independence, the Sangeet Natak Akademi was established in 1953. Later in the century, Dance Movement Therapy became an established clinical field. Finally, modern educational policies were formulated that advocate for the systematic integration of arts into the general curriculum for all students.

226. (B) It is a comprehensive text integrating metaphysics, aesthetics, ritual, and performance.
Dr. Kapila Vatsyayan argued that the Natyashastra should be viewed as a holistic text that integrates metaphysics, aesthetics, ritual, and performance. She demonstrated that it is not merely a manual for acting but a profound philosophical work

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the transition of the discipline into a scholarly field where students must demonstrate deep understanding of their artistic work.

259. (C) Transforms them into academic scholars
The formal inclusion of dance within the university landscape changes the status of practitioners by transforming them into academic scholars. This shift occurs as the curriculum requires rigorous engagement with theory, research, and critical analysis. Consequently, dancers are equipped with the tools necessary to bridge the gap between performance and scholarly inquiry, legitimizing their role within the higher education environment.

260. (A) A syllabus bridging physical execution with critical research methodologies
According to the case analysis, integrating dance at the university level requires a curriculum that connects physical performance with rigorous research methodologies. This sophisticated approach ensures that students are not merely performers but scholars capable of critical inquiry and analysis. By bridging the gap between movement and theory, universities provide a comprehensive education that legitimizes dance as an academic discipline.

261. (D) Internal sensation and physiological awareness
Movement analysis based on kinesthetics prioritizes the subjective physical experiences and internal sensations of the practitioner. This approach focuses on how an individual perceives muscular engagement, weight, and joint alignment during activity. By emphasizing physiological awareness, this method provides a somatic foundation for dance pedagogy that differs significantly from techniques based purely on external visual observation and imitation.

262. (B) Prioritizes awareness of weight and tension
Kinesthetic movement analysis differs from visual observation by focusing on the practitioner's internal awareness of physical weight, tension, and joint alignment. Rather than relying on how a movement looks to others, this method prioritizes the internal feedback loop of the body. This approach allows dancers to identify habitual restrictions and develop a more sustainable relationship with their physical instrumentation.

263. (C) Lower injury rates and better efficiency
Clinical findings demonstrate that applying kinesthetic movement analysis leads to lower injury rates and improved biomechanical efficiency. By consciously perceiving internal sensations, dancers can modulate muscular engagement and recalibrate their movements in real-time. This physiological benefit arises from utilizing the nervous system's internal feedback loop, ensuring that performers maintain better physical health and fluidity throughout their professional careers.

264. (D) It neglects the underlying muscular realities of dance
The study highlights that training focused strictly on external visual imitation often fails to address the underlying muscular realities of movement. By neglecting internal physiological awareness, practitioners may develop habitual restrictions or face higher injury rates. Kinesthetic analysis corrects this limitation by providing a somatic foundation that prioritizes internal feedback and biomechanical efficiency over the simple imitation of routines.

265. (A) Internal feedback loop of the nervous system
The pedagogical strategy of kinesthetic movement analysis emphasizes the internal feedback loop of the nervous system to recalibrate physical motion. This mechanism allows performers to sense and modulate their muscular engagement during complex routines. By focusing on this physiological process, educators help students improve their biomechanical efficiency and reduce injuries, providing a more rigorous foundation for long-term dance training.

266. (B) Body, Effort, Shape, and Space
The Laban system utilizes a specific structural framework to categorize and document human motion through four primary categories. These core components—Body, Effort, Shape, and Space—enable researchers and students to objectively transcribe qualitative nuances of movement. This systematic methodology transforms transient physical actions into permanent analytical records, facilitating the formal study and preservation of contemporary and classical choreographic works.

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engage with their traditions in more innovative and globally relevant ways.

235. (D) P-3, Q-1, R-4, S-2
Prominent scholars have defined Indian dance through seminal research and texts. Kapila Vatsyayan wrote the foundational Traditions of Indian Classical Dance, while Ananda Coomaraswamy translated the Abhinaya Darpana. V. Raghavan specialized in Sanskrit treatises like Sringara Prakasha. Padma Subrahmanyam reconstructed the Karanas by analyzing the relationship between literature and sculpture. These contributions have established the theoretical and historical basis of modern dance pedagogy and research.

236. (D) Embodied Cognition
Embodied cognition is the psychological theory that most closely aligns with dance movement therapy's goal of mind-body integration. It suggests that many features of cognition are shaped by aspects of the entire body. In DMT, this means that physical movement can directly influence emotional and cognitive processes. By engaging the body, therapists can facilitate deeper psychological insights and healing, reflecting the interconnected nature of mind and movement.

237. (A) Kapila Vatsyayan
Dr. Kapila Vatsyayan authored the seminal book Traditions of Indian Classical Dance, which is a standard textbook in university dance curricula. Her scholarly work provides a comprehensive analysis of the historical, aesthetic, and structural dimensions of various classical forms. By establishing a rigorous academic framework for the study of dance, Vatsyayan's research has been foundational for generations of scholars and practitioners across India.

238. (C) Statement I is correct but Statement II is incorrect.
The shift to university-based dance education required the development of standardized curricula and formal evaluation metrics. Contrary to the second statement, university programs do not ignore written documentation; they actually emphasize it through the study of history, aesthetics, and research methodology. This academic approach ensures that students are not only technically proficient but also have a deep theoretical understanding of their art form.

239. (C) Press
In Laban Effort terms, a movement that is slow, sustained, and heavy, like pressing into the floor, is categorized as a press. This basic effort action is defined by the combination of direct space, sustained time, and strong weight. Understanding these effort factors allows for a precise description of the dynamic quality and intention behind any physical action in dance or therapy.

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240. (A) 1, 2, and 4
Including dance in schools fosters emotional intelligence and provides a non-verbal medium for self-expression. It is particularly beneficial for the development of gross and fine motor skills. While it can enhance cognitive skills, it is not exclusively beneficial to students with high math scores. Instead, dance supports the holistic development of all children by engaging their physical, emotional, and social selves within the general curriculum.

241. (A) Kumudini Lakhia
Kumudini Lakhia founded the Kadamb Centre for Dance and is credited with bringing contemporary sensibilities to Kathak. She introduced group choreography and explored abstract themes, moving away from purely mythological storytelling. Her innovative work emphasized the spatial dynamics and geometry of the form, significantly influencing modern Indian classical dance pedagogy and performance. Lakhia's approach demonstrated how traditional forms can evolve while maintaining their core technical integrity.

242. (B) It involves designing dance floors and footwear to reduce impact injuries and enhance safe performance.
Ergonomics in dance involves applying scientific principles to the design of equipment and environments to enhance safety and performance. This includes developing appropriate dance floors and specialized footwear to reduce the risk of impact injuries. By optimizing the physical environment, ergonomics helps dancers maintain their physical health and perform more efficiently, reflecting the growing integration

275. (C) Oral traditions and practices into academic knowledge
Through rigorous documentation, scholars successfully translated regional oral traditions and performative practices into structured academic knowledge. This process involved categorizing movement vocabularies and defining aesthetic principles in written form. By preserving these traditions against historical erasure, the works of these pioneering academicians provided the essential critical tools and historical archives used by modern practitioners and researchers.

276. (A) Shift from familial apprenticeship to institutional pedagogy
During the 1930s, dance training in India underwent a pivotal transformation from localized, family-based instruction to formalized institutional systems. This shift established standardized curricula and centralized examination processes, replacing traditional apprenticeships. The move toward institutionalized pedagogy democratized access to the arts, allowing students from diverse backgrounds to acquire technical proficiency through a structured and systematically organized syllabus.

277. (D) Categorizing movements for classroom instruction
The establishment of standardized curricula in the 1930s directly led to the systematic categorization of movements for formal classroom instruction. This development allowed for the creation of a consistent syllabus that could be taught across different institutions. By organizing foundational techniques into a structured format, early educators paved the way for modern training methodologies used in present-day conservatories.

278. (B) Democratized access for students outside lineages
The transition to institutional frameworks democratized dance education by making it accessible to students who were not part of traditional family lineages. By providing a structured environment with standardized curricula, these institutions allowed a broader demographic of learners to acquire technical proficiency. This shift ensured that dance training was no longer limited to localized familial apprenticeships or exclusive circles.

279. (C) Biomechanical awareness
Present-day dance training methodologies integrate traditional classical repertoire with contemporary biomechanical awareness. This approach combines historical performance techniques with a scientific understanding of how the body moves efficiently. By grounding modern pedagogy in the institutional foundations laid during the 1930s, current instructors ensure that students develop technical expertise while maintaining physical health and long-term performative sustainability.

280. (D) Assessments, syllabus design, and examinations
From the 1930s onwards, dance training gradually incorporated essential institutional elements such as systematic pedagogical assessments, rigorous syllabus design, and centralized examination processes. These developments replaced informal local training with a more structured academic approach. These standardized components remain fundamental to modern dance education, ensuring that students meet specific technical and theoretical benchmarks during their professional training and certification.

281. (A) Text-to-performance links and manuscript revival
Scholarly inquiry during the 1930s primarily focused on the revival of ancient manuscripts and the correlation between traditional texts and performance practices. This early research provided a descriptive foundation for the discipline before the evolution into more complex interdisciplinary analyses. By documenting historical texts, these initial researchers established the groundwork for contemporary investigations into socio-political and ethnographic contexts.

282. (B) Included sociological perspectives and theory
In the decades following the 1930s, the methodological scope of dance research expanded to include sociological perspectives and performative theory. This transition moved the discipline beyond simple historical chronicling toward a more critical analysis of movement. By incorporating diverse frameworks, scholars

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began to evaluate the socio-political contexts of dance, enriching the academic understanding of how choreographic forms evolve over time.

283. (B) Modern identity politics and cultural policies
Modern academic research in dance investigates how traditional forms intersect with contemporary identity politics and cultural policies. This interdisciplinary approach allows scholars to examine the socio-political significance of movement in the current era. By utilizing sophisticated ethnographic and analytical frameworks, researchers today explore how cultural heritage is shaped by modern societal forces and formal institutional regulations.

284. (A) A transition from descriptive chronicling to rigorous analytical critique
The overall trajectory of dance research from the 1930s to the present is characterized by a move from simple descriptive chronicling to rigorous analytical critique. Early documentation of manuscripts has evolved into complex studies involving sociological and performative theories. This progression ensures that the discipline remains academically robust, providing a deeper understanding of both historical origins and contemporary artistic contexts.

285. (C) Maintains scholarly validity in curricula
The continuous expansion of research parameters ensures that dance maintains robust scholarly validity within modern university curricula. By advancing from basic documentation to interdisciplinary analysis, the discipline meets the rigorous standards of higher education arts research. This expansion allows scholars to critically evaluate the intersection of tradition and modern culture, legitimizing dance as a complex field of academic inquiry.

286. (D) Clinical rehabilitation
Applied dance therapy focuses on the use of movement for clinical rehabilitation rather than aesthetic perfection or stage performance. This discipline utilizes dance as a modality to address cognitive and motor deficits, stimulating neuroplasticity and emotional regulation. By removing dance from its traditional performative context, practitioners prioritize the psychological and physiological well-being of participants through targeted therapeutic movement interventions.

287. (C) Rhythmic synchronization and expressive movement
Practitioners in the clinical research project used rhythmic synchronization and expressive movement to help participants with emotional regulation and non-verbal communication. These techniques allow individuals to express feelings and connect with others without relying on spoken language. By focusing on these applied areas, therapy sessions provide a supportive environment for participants to improve their psychological well-being through structured physical activity.

288. (B) Neuroplasticity and psychological well-being
Within the therapeutic context, researchers designed specific movement protocols to stimulate neuroplasticity and improve the psychological well-being of participants. These interventions focus on the brain's ability to reorganize itself through physical activity and emotional expression. By prioritizing these clinical outcomes over traditional performative skills, dance therapy serves as an effective tool for helping individuals overcome cognitive and motor deficits.

289. (D) Choreographic, psychological, and anatomical science
The application of dance therapy requires practitioners to merge choreographic knowledge with both psychological and anatomical sciences. This interdisciplinary approach ensures that movement interventions are evidence-based and clinically effective. By combining an understanding of dance with scientific knowledge of the mind and body, educators can design protocols that address the specific needs of individuals in rehabilitation.

290. (A) Proprioceptive awareness
Research findings show that targeted dance therapy significantly improves proprioceptive awareness among participants while reducing stress markers. By merging choreographic knowledge with psychological and anatomical sciences, practitioners facilitate better control over bodily sensations. This evidence-based approach validates dance as a rigorous clinical

tool, demonstrating that movement-based interventions provide measurable physiological and psychological benefits for individuals in therapeutic health settings.

291. (C) Their kinesthetic adaptability
The university department investigated how exposure to diverse global traditions affects the ability of advanced students to adjust their physical movements. Cross-cultural training challenges practitioners to move beyond habitual patterns and assimilate unfamiliar physical concepts. This rigorous comparative approach enhances kinesthetic adaptability and choreographic versatility, allowing dancers to navigate complex artistic environments by understanding universal mechanics and specific aesthetics.

292. (A) Challenged deconstruction of habitual patterns
Engaging in cross-cultural training physically impacts students by challenging them to deconstruct their habitual biomechanical patterns. Exposure to contrasting movement vocabularies and spatial philosophies requires practitioners to move in unfamiliar ways. This process of embodied translation helps students break free from repetitive physical habits, ultimately leading to greater technical proficiency and a more versatile approach to contemporary choreography.

293. (D) Universal mechanics versus specific aesthetics
Cross-cultural training fosters a deeper analytical understanding of the difference between universal movement mechanics and culturally specific aesthetics. By comparing diverse traditions, students learn which physical principles are fundamental to all movement and which are unique to particular cultures. This comparative study prevents pedagogical insularity and equips practitioners with the analytical tools needed to synthesize various artistic paradigms.

294. (B) Prevents insularity in a globalized landscape
A key benefit of cross-cultural training is that it prevents pedagogical insularity within the academic dance environment. By exposing students to global movement traditions, the curriculum ensures that practitioners can navigate and contribute to a globalized artistic landscape. This breadth of knowledge allows dancers to remain relevant and adaptable in a world where diverse cultural influences constantly intersect.

295. (C) Solving problems in complex choreographic settings
Students who participated in rigorous comparative cross-cultural training developed superior problem-solving skills within complex choreographic environments. Exposure to diverse global traditions allows practitioners to deconstruct their habitual patterns and navigate unfamiliar movement concepts. This analytical training prepares students to synthesize different cultural paradigms, ensuring they are well-equipped to contribute creatively and scholarly to a globalized landscape in the performing arts.

296. (D) The foundational works of eminent scholars
Curriculum reform in graduate programs involves the systematic integration of primary texts by eminent scholars to elevate academic standards. Using these foundational works ensures that movement analysis is grounded in established historical and theoretical frameworks. This pedagogical strategy connects contemporary practice with epistemic roots, allowing students to utilize proven analytical models to deconstruct complex choreographies and maintain institutional credibility.

297. (A) Practical training contextualized by scholarly works
Faculty members restructured the graduate syllabus to ensure that all practical movement training was consistently contextualized by scholarly works. This integration requires students to understand the historical and theoretical background of the techniques they practice. By connecting physical execution with academic inquiry, the program transforms routine instruction into a rigorous scholarly pursuit that honors the legacy of prominent researchers.

298. (B) The analytical models developed by eminent scholars
Students utilize the analytical models developed by eminent scholars to dissect complex choreographic structures and historical paradigms. These frameworks provide the

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a riot during its premiere.
V. It famously collaborated with artists like Picasso and composers like Stravinsky.

Which of the above statements are correct?
(A) I, III, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, II, IV, and V only

8. In the context of ballet history, what is the most appropriate definition of "Ballet Blanc"?
(A) A scene featuring the ballerina and female corps de ballet in traditional white tutus.
(B) A classical ballet production that is performed entirely without any musical accompaniment.
(C) A rehearsal session performed by dancers in their white practice clothes and leg warmers.
(D) A style of contemporary ballet that utilizes no theatrical lighting or stage effects.

9. Arrange the following historical ballet premieres in chronological order:
I. Swan Lake
II. Ballet Comique de la Reine
III. La Sylphide
IV. The Rite of Spring
(A) II, III, I, IV
(B) II, I, III, IV
(C) III, II, I, IV
(D) I, II, IV, III

10. Match the historical ballet figures in List I with their contributions in List II.
List I: (Figure)
P. Pierre Beauchamp
Q. Marie Camargo
R. Jean-Georges Noverre
S. Sergei Diaghilev
List II: (Contribution)
1. Shortened skirts to show footwork
2. Codified the five positions of the feet
3. Founded the Ballets Russes
4. Advocated for narrative ballet (ballet d'action)
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

11. Which dancer is famously associated with the creation of the role in 'The Dying Swan', choreographed by Michel Fokine?
(A) Marie Sallé
(B) Margot Fonteyn
(C) Galina Ulanova
(D) Anna Pavlova

12. Identify the INCORRECT pair regarding ballet choreographers and their notable works.
(A) Marius Petipa - The Sleeping Beauty
(B) George Balanchine - Giselle
(C) Michel Fokine - Les Sylphides
(D) Vaslav Nijinsky - L'Après-midi d'un faune

13. Given below are two statements regarding ballet training methods:
Statement I: The Vaganova method is a ballet technique and training system devised by the Russian dancer and pedagogue Agrippina Vaganova.
Statement II: The Vaganova method exclusively focuses on fast footwork while completely ignoring arm movements and upper body expressiveness.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

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14. Which of the following is NOT a characteristic feature of the Romantic Ballet period?
(A) Themes of folklore, magic, and the supernatural
(B) The introduction of the calf-length romantic tutu
(C) Use of gas lighting to create mystical atmospheres
(D) The dominance of the male dancer over the female ballerina

15. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): George Balanchine is widely considered the pioneer of neoclassical ballet.

CHAPTER 10

International Dance and Interactions

1. Which monarch established the Académie Royale de Danse in 1661, significantly contributing to the formalization of classical ballet?
(A) King Henry II
(B) King Louis XIV
(C) King Louis XIII
(D) King Charles IX

2. Consider the following statements regarding the origins of ballet:
I. Ballet originated in the Italian Renaissance courts of the 15th century.
II. Catherine de' Medici introduced Italian dance elements to the French court.
III. 'Ballet Comique de la Reine' is widely regarded as the first grand ballet.
IV. Ballet terminology is exclusively based on the Italian language.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

3. Given below are two statements regarding the history of ballet:
Statement I: The Romantic era of ballet introduced the concept of the ballerina as a supernatural, ethereal being.
Statement II: Gas lighting in theatres during the 19th century helped create the illusion of moonlight essential for Romantic ballets.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

4. Identify the correct pair of choreographer and their seminal concept.
(A) Pierre Beauchamp - Ballet d'action
(B) Marie Camargo - Vaganova method
(C) Agrippina Vaganova - Romantic tutu
(D) Jean-Georges Noverre - Ballet d'action

5. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Marie Taglioni is credited with popularizing dancing en pointe in the 1830s.
Reason (R): She wanted to appear weightless and spiritual to suit the ethereal character of La Sylphide.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Which of the following is an INCORRECT statement about classical ballet development in Russia?
(A) Marius Petipa is known as the "Father of Classical Ballet".
(B) The Imperial Russian Ballet rejected French and Italian techniques.
(C) Tchaikovsky composed the music for Swan Lake and The Nutcracker.
(D) Lev Ivanov choreographed the "white acts" of Swan Lake.

7. Consider the following statements about the Ballets Russes:
I. It was founded by Sergei Diaghilev.
II. It performed exclusively in Russia and never toured Europe.
III. Michel Fokine was its first primary choreographer.
IV. Vaslav Nijinsky's 'The Rite of Spring' caused

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exposed the entire leg up to the hip.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

24. Consider the following statements regarding the influence of the French Revolution on ballet:
I. It led to the decline of mythological themes in favor of stories about common people.
II. Male dancers adopted simpler, less restrictive attire resembling common clothing.
III. The Paris Opera Ballet was immediately shut down permanently.
IV. Ballet moved away from aristocratic glorification.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and III only

25. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The premiere of Stravinsky's 'The Rite of Spring' in 1913 was met with massive public outrage and a near-riot.
Reason (R): Nijinsky's choreography featured turned-in feet, heavy drops to the floor, and jerky movements that defied classical ballet aesthetics.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

26. What term refers to a pose in ballet where the dancer stands on one leg with the other leg extended backward at right angles?
(A) Arabesque
(B) Plié
(C) Jeté
(D) Pirouette

27. Consider the following statements about European Ballet during the Renaissance:
I. Dance was seen as an essential skill for the nobility.
II. Early ballets featured elaborate sets and political allegories.
III. Professional female dancers were the main performers.
IV. Dance manuals were published to codify steps for the court.
V. Ballets were typically performed in large, modern proscenium theatres.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, III, and V only
(C) II, III, and IV only
(D) I, IV, and V only

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28. Match the following ballet positions in List I with their descriptions in List II.
List I: (Position)
P. First Position
Q. Second Position
R. Third Position
S. Fifth Position
List II: (Description)
1. Heels touching, feet turned outward in a straight line
2. Feet turned outward, separated by about twelve inches
3. Heel of front foot touches the middle of the back foot
4. Heel of front foot touches the toe of the back foot
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-4, Q-2, R-3, S-1

29. Which of the following is the most appropriate definition of 'Choreography' in the context of classical ballet?
(A) The act of designing the lighting for a dance production.
(B) The musical composition accompanying a dance.
(C) The art of creating and arranging dances.
(D) The design of the theatrical costumes.

30. Arrange the emergence of the following ballet techniques/schools in chronological order:

Reason (R): He stripped away elaborate narratives and sets to focus on pure movement and musicality in works like 'Agon' and 'Apollo'.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

16. If a choreographer creates a piece focusing on geometry, speed, and exact phrasing to the music of Stravinsky without the use of pantomime, whose style are they applying?
(A) Marius Petipa
(B) George Balanchine
(C) Jean-Georges Noverre
(D) Arthur Saint-Léon

17. Consider the following statements regarding the development of ballet in America:
I. Adolph Bolm and Mikhail Mordkin were instrumental in bringing Russian ballet to America.
II. Lincoln Kirstein collaborated with George Balanchine to establish the School of American Ballet.
III. American Ballet Theatre (ABT) was founded exclusively to perform only contemporary works.
IV. Jerome Robbins blended ballet with jazz and American vernacular dance.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

18. Match the American ballet institutions/ companies in List I with their associated founders/figures in List II.
List I: (Institution/Company)
P. New York City Ballet
Q. American Ballet Theatre
R. Dance Theatre of Harlem
S. Joffrey Ballet
List II: (Founder/Figure)
1. Arthur Mitchell
2. Robert Joffrey
3. George Balanchine & Lincoln Kirstein
4. Lucia Chase & Richard Pleasant
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-4, R-3, S-2

19. Identify the correct statement regarding Antony Tudor's contribution to classical ballet.
(A) He invented the classical tutu design to enhance the visibility of complex footwork.
(B) He composed the original musical scores for all of his major choreographic works.
(C) He pioneered 'psychological ballet' by expressing internal character emotions through movement.
(D) He rejected the use of traditional pointe shoes for female dancers in every production.

20. Arrange the following figures in chronological order based on their major impact on ballet history:
I. King Louis XIV
II. Marius Petipa
III. Pierre Beauchamp
IV. Sergei Diaghilev
(A) I, III, II, IV
(B) III, I, IV, II
(C) I, II, III, IV
(D) III, II, I, IV

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21. Which of the following ballets is traditionally characterized by the "Grand Pas de Deux" structure codified by Marius Petipa?
(A) The Rite of Spring
(B) Fancy Free
(C) The Sleeping Beauty
(D) L'Après-midi d'un faune

22. In the traditional "Grand Pas de Deux", which sequence describes the correct structural order?
(A) Coda, Entrée, Adagio, Variations
(B) Entrée, Adagio, Variations, Coda
(C) Adagio, Variations, Entrée, Coda
(D) Variations, Adagio, Coda, Entrée

23. Given below are two statements regarding the evolution of the ballet tutu:
Statement I: The ballerina's tutu evolved from the long romantic skirt into the short classical tutu to allow audiences to see intricate leg and footwork.
Statement II: The romantic tutu completely

Horton and incorporated Horton technique into his own choreography.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

54. Consider the following statements regarding the emergence of post-modern dance in the 1960s:
I. It heavily relied on dramatic narratives and lavish costumes.
II. The Judson Dance Theater was central to its development.
III. Yvonne Rainer's "No Manifesto" rejected spectacle, virtuosity, and magic in dance.
IV. It often utilized everyday movements and pedestrian actions.
Which of the above statements are correct?
(A) II, III, and IV only
(B) I, II, and III only
(C) I, III, and IV only
(D) II, and IV only

55. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Alvin Ailey's 'Revelations' (1960) remains one of the most widely viewed modern dance works in the world.
Reason (R): It deeply resonates with audiences by exploring the African-American cultural heritage and spiritual journey through spirituals, gospel, and blues.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Which term best characterizes Alwin Nikolais' approach to dance theater?
(A) Decentralization
(B) Psychodrama
(C) Classical romanticism
(D) Authentic movement

57. Consider the following statements about Pina Bausch:
I. She was a leading figure in Tanztheater (dance theater).
II. Her works rarely explored human psychology or relationships.
III. 'Café Müller' is one of her most acclaimed pieces.
IV. She often used elaborate, immersive stage sets like floors covered in earth or water.
V. She worked primarily in Germany.
Which of the above statements are correct?
(A) I, III, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, II, IV, and V only

58. Match the philosophical concepts in List I with their associated choreographers in List II.
List I: (Philosophical Concept)
P. Kinetic Pantomime
Q. Dance as a reflection of the solar plexus
R. Chance Operations
S. Fall and Recovery
List II: (Choreographer)
1. Isadora Duncan
2. Doris Humphrey
3. Charles Weidman
4. Merce Cunningham
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

59. What was a primary effect of the emergence of modern dance in the early 20th century?
(A) The complete eradication of classical ballet companies.
(B) The standardization of dance costumes globally to the tutu.
(C) The banning of dance in public theatres.
(D) A shift towards individual expression and rebellion against formalized rules.

60. Arrange the following choreographic works in chronological order of their creation:
I. Revelations (Alvin Ailey)
II. Appalachian Spring (Martha Graham)
III. The Serpentine Dance (Loie Fuller)
IV. The Moor's Pavane (José Limón)
(A) III, II, IV, I

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I. Cecchetti Method (Italian)
II. Vaganova Method (Russian)
III. Académie Royale de Danse (French)
IV. School of American Ballet (American)
(A) III, I, II, IV
(B) I, III, II, IV
(C) III, II, I, IV
(D) I, II, III, IV

31. Identify the correct pair of a dancer and their primary affiliation.
(A) Margot Fonteyn - Royal Ballet (UK)
(B) Alicia Alonso - Bolshoi Ballet
(C) Maya Plisetskaya - American Ballet Theatre
(D) Galina Ulanova - Paris Opera Ballet

32. Which of the following is an INCORRECT statement regarding the Bolshoi and Mariinsky ballets?
(A) The Mariinsky Ballet is based in St. Petersburg.
(B) The Mariinsky is known for a robust, highly dramatic style compared to the Bolshoi's pure classicism.
(C) The Bolshoi Ballet is based in Moscow.
(D) Both companies played major roles in developing Russian classical ballet.

33. Given below are two statements regarding the history of en pointe technique:
Statement I: En pointe technique was originally developed for male dancers to display strength.
Statement II: The hardened toe shoe evolved gradually throughout the 19th and 20th centuries.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

34. Consider the following statements about 'Coppélia':
I. It is a comedic ballet choreographed by Arthur Saint-Léon.
II. It marks the transition between the Romantic and Classical eras.
III. It features mechanical dolls coming to life.
IV. It was heavily influenced by Russian folk tales.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

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35. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Diaghilev era revolutionized ballet by elevating the roles of visual artists and composers to equal footing with the choreographer.
Reason (R): Diaghilev believed in "Gesamtkunstwerk," a total work of art integrating music, design, and dance seamlessly.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

36. Which cause primarily led to the shift from floor patterns to vertical, aerial movements in early ballet?
(A) The invention of the phonograph.
(B) A mandate from the Catholic Church.
(C) The introduction of heavy velvet costumes.
(D) The shift from court ballrooms to raised proscenium stages.

37. Consider the following statements about Bronislava Nijinska:
I. She was a leading choreographer for the Ballets Russes.
II. Her masterwork 'Les Noces' depicted a Russian peasant wedding.
III. She exclusively choreographed traditional story ballets like Sleeping Beauty.
IV. She incorporated architectural groupings and geometric patterns in her work.
V. She was the sister of Vaslav Nijinsky.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

38. Match the characteristic features in List I to the corresponding era of ballet in List II.
List I: (Feature)
P. Focus on ethereal spirits and nature
Q. Short tutu, 32 fouettés, elaborate hierarchy
R. Court spectacles, heavy aristocratic dress
S. Leotards, plotless pure dance
List II: (Era)
1. Neoclassical Ballet
2. Renaissance Court Ballet
3. Romantic Ballet
4. Classical Ballet
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-2, R-4, S-1
(D) P-2, Q-3, R-4, S-1

39. Which era is being described when a performance features symmetrical formations, strict adherence to codified turnout, and high technical virtuosity?
(A) Early Modern Dance
(B) Post-Modern Dance
(C) Tanztheater
(D) Russian Classical Ballet

40. Arrange the following modern dance pioneers in the correct chronological order of their emergence:
I. Martha Graham
II. Isadora Duncan
III. Trisha Brown
IV. Merce Cunningham
(A) II, I, IV, III
(B) I, II, III, IV
(C) II, IV, I, III
(D) I, III, II, IV

41. Who among the following is widely recognized as the "Mother of Modern Dance"?
(A) Martha Graham
(B) Doris Humphrey
(C) Isadora Duncan
(D) Loie Fuller

42. Identify the incorrect pair of a modern dance pioneer and their core movement philosophy.
(A) Merce Cunningham - Intense emotional narrative
(B) Martha Graham - Contraction and release
(C) Doris Humphrey - Fall and recovery
(D) Isadora Duncan - Natural movement stemming from the solar plexus

43. Given below are two statements regarding the dance style of Isadora Duncan:
Statement I: Isadora Duncan performed barefoot in Greek tunics, rejecting the restrictive corset and pointe shoes of ballet.
Statement II: Duncan believed that dance should be an expression of the spirit rather than rigid, artificial geometry.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

44. Consider the following statements regarding Loie Fuller:
I. She was a pioneer of theatrical lighting techniques.
II. Her 'Serpentine Dance' utilized voluminous silk costumes illuminated by multi-colored lights.
III. She relied heavily on classical ballet technique in her performances.
IV. She held numerous patents for stage lighting innovations.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

45. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Denishawn School profoundly influenced the first generation of American modern dancers.
Reason (R): It provided training in various global styles, including adaptations of Asian dances, and nurtured figures like Martha Graham and Doris Humphrey.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

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explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

46. Which of the following best defines the concept of 'Ausdruckstanz' championed by Mary Wigman?
(A) A highly technical ballet style from Germany.
(B) A comedic form of pantomime.
(C) A purely abstract dance form driven by chance operations.
(D) Expressionist dance focusing on stark emotional realities and absolute dance.

47. Consider the following statements about Martha Graham:
I. Her technique involves the principle of contraction and release based on breathing.
II. She often explored Greek mythology and American pioneer themes.
III. 'Appalachian Spring' is one of her most famous choreographic works.
IV. She composed all the musical scores for her dances.
V. She refused to use theatrical sets or lighting in her productions.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and V only
(D) I, II, III, and IV only

48. Match the following modern dance choreographers in List I with their notable works in List II.
List I: (Choreographer)
P. Kurt Jooss
Q. Alvin Ailey
R. José Limón
S. Paul Taylor
List II: (Work)
1. The Moor's Pavane
2. Revelations
3. The Green Table
4. Esplanade
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-1, R-2, S-4
(D) P-1, Q-2, R-3, S-4

49. A choreographer creates a piece by rolling dice to determine the order of movements and the spatial floor patterns. Which choreographer's philosophy is being applied here?
(A) Lester Horton
(B) Merce Cunningham
(C) Charles Weidman
(D) Alvin Ailey

50. Arrange the following movements/collectives in chronological order of their emergence in the history of modern dance:
I. Denishawn School
II. Judson Dance Theater
III. Ausdruckstanz (German Expressionist Dance)
IV. Post-Modern Dance (e.g., Grand Union)
(A) I, III, II, IV
(B) III, I, IV, II
(C) I, II, III, IV
(D) III, II, I, IV

51. Which choreographer famously collaborated with composer John Cage for decades, advocating that music and dance can coexist independently in the same space and time?
(A) Paul Taylor
(B) Alwin Nikolais
(C) Merce Cunningham
(D) Pina Bausch

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52. Identify the correct statement regarding Doris Humphrey's movement philosophy.
(A) It relies entirely on rigid spinal alignment and traditional classical pointe technique.
(B) It emphasizes random, unchoreographed movement and spontaneous improvisation exclusively.
(C) It revolves around the sharp, percussive striking of feet against the stage floor.
(D) It centers on the physical tension between balance and imbalance, known as 'fall and recovery'.

53. Given below are two statements regarding modern dance training:
Statement I: The Lester Horton technique emphasizes a whole-body approach, promoting flexibility, strength, and spatial awareness through exercises like lateral T's.
Statement II: Alvin Ailey trained under Lester

objective tools necessary for deep scholarly inquiry into movement. By applying these proven methodologies, practitioners can move beyond subjective interpretation, developing a more profound understanding of the structural and philosophical elements that define their chosen discipline.

299. (B) Students appreciate the discipline's epistemic roots

When the curriculum directly references foundational scholarly contributions, students develop a more profound appreciation for the epistemic roots of their discipline. This connection to historical scholarship helps bridge the gap between tradition and contemporary practice. By understanding the origins of movement theories, students gain a broader perspective on their training, which enhances the analytical depth of their scholarly work.

300. (A) Transformed physical instruction into scholarly inquiry

By anchoring the university curriculum in the methodologies established by eminent scholars, institutions successfully transform routine physical training into comprehensive scholarly inquiry. This approach ensures that the discipline maintains analytical depth and institutional credibility. Directly referencing foundational scholarly contributions allows students to appreciate the epistemic roots of their field, effectively bridging the gap between historical research and modern dance practice.

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(B) II, III, I, IV
(C) III, IV, II, I
(D) II, I, IV, III

61. Identify the INCORRECT statement regarding Ruth St. Denis.
(A) She co-founded the Denishawn school with Ted Shawn.
(B) Her work was heavily inspired by Asian spirituality and aesthetics.
(C) She strictly taught the Vaganova ballet method.
(D) 'Radha' was one of her signature solo performances.

62. Which of the following is NOT a technique or concept associated with Martha Graham?
(A) Use of bare feet
(B) Freedom of the torso
(C) Exploration of gravity and floor work
(D) Strict adherence to outward rotation (turnout) of the legs

63. Given below are two statements regarding the history of American dance:
Statement I: Ted Shawn established Jacob's Pillow, a renowned dance center, festival, and school.
Statement II: Ted Shawn created an all-male dance company to challenge the prejudice that dancing was unmanly.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

64. Consider the following statements about José Limón:
I. He was a pioneer of American modern dance.
II. His technique emphasizes the natural rhythms of fall and recovery.
III. He founded the José Limón Dance Company.
IV. He composed purely abstract dances with no narrative structure.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

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65. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Trisha Brown's early choreographic works often involved dancers performing on rooftops or scaling the walls of buildings.
Reason (R): She sought to remove dance from the traditional proscenium stage and explore movement in relation to gravity and everyday environments.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

66. Identify the correct pair regarding western modern dance pioneers and their geographic origin/base.
(A) Isadora Duncan - San Francisco (later moved to Europe)
(B) Mary Wigman - United States
(C) Martha Graham - Germany
(D) Pina Bausch - France

67. Consider the following statements about Paul Taylor:
I. He initially danced with the Martha Graham Dance Company.
II. His choreographic style often blends dark humor, athleticism, and lyricism.
III. 'Aureole' and 'Esplanade' are among his notable works.
IV. He completely rejected the use of classical music in his choreography.
V. His early avant-garde work included a piece where he stood perfectly still on stage.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

Assertion (A): Uday Shankar is often referred to as the father of modern Indian dance.
Reason (R): He created a new dance style that combined Indian classical roots with Western theatrical presentation without adhering strictly to the orthodox rules of any single classical gharana.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

126. Which modern dance pioneer was famously inspired by a poster of the Egyptian deity Isis, leading to the creation of oriental-themed dances?
(A) Martha Graham
(B) Mary Wigman
(C) Trisha Brown
(D) Ruth St. Denis

127. Consider the following statements about the integration of Western musical structure into Indian dance productions:
I. Uday Shankar used harmony and orchestration techniques.
II. Traditional Indian ensembles were expanded into large orchestras (vadya vrinda).
III. Indian dance dramas began using overtures and background scoring similar to Western opera and ballet.
IV. The use of microtones (shrutis) was completely eradicated.
V. Pre-recorded soundtracks became widely accepted for touring productions.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

128. What term is used in modern dance to describe the intentional collapse of the body into gravity followed by a rebound?
(A) Assemblé
(B) Fall and recovery
(C) Tendu
(D) Port de bras

129. Arrange the following historical dance figures in chronological order of their birth:
I. Louis XIV
II. Marie Taglioni
III. Isadora Duncan
IV. Merce Cunningham
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

130. Match the choreographers in List I with their primary stylistic focus in List II.
List I: (Choreographer)
P. Pina Bausch
Q. George Balanchine
R. Trisha Brown
S. Alvin Ailey
List II: (Stylistic Focus)
1. Neoclassical Ballet (speed, musicality, plotless)
2. Tanztheater (psychological drama, complex sets)
3. Postmodern (release technique, pedestrian movement)
4. Modern (African-American themes, Horton technique)
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

131. Which of the following is considered the first purely American ballet company, fundamentally focused on presenting American themes?
(A) Ballet Russe de Monte Carlo
(B) The Paris Opera Ballet
(C) Ballet Caravan (precursor to NYCB)
(D) The Bolshoi Ballet

132. Identify the correct pair of a dance concept and its primary proponent.
(A) Contact Improvisation - Martha Graham
(B) Fall and Recovery - Isadora Duncan
(C) Contraction and Release - Doris Humphrey
(D) Chance Dance - Merce Cunningham

133. Given below are two statements regarding dance notation:
Statement I: Rudolf Laban invented Labanotation, a comprehensive system for

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reformed the traditional Bharatanatyam costumes for her Kalakshetra productions.
Reason (R): She aimed to make the costumes visually suitable for the modern proscenium stage and acceptable to middle-class sensibilities, replacing the heavy sarees of the devadasis with tailored, aesthetically designed outfits.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

76. Which of the following Western theatrical elements was notably adopted in Rabindranath Tagore's dance dramas (Rabindra Nritya Natya)?
(A) Dancing en pointe
(B) Use of complex proscenium stagecraft, lighting, and thematic structuring
(C) Use of corsets and tutus
(D) Complete silence instead of music

77. Consider the following statements about Madame Menaka (Leila Sokhey):
I. She was a pioneer in adapting Kathak for the proscenium stage.
II. She created Kathak ballets resembling Western classical ballet structures.
III. She rejected all lighting equipment and performed only in daylight.
IV. She won awards at the 1936 International Dance Olympiad in Berlin.
V. She worked to elevate the social status of Kathak dancers.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

78. Which is the most appropriate description of "Dance Drama" as developed in India during the early 20th century under Western influence?
(A) A solo recital primarily focused on the performance of traditional abstract dance sequences.
(B) A traditional street performance strictly using indigenous folk instruments and vocal chants.
(C) A ritualistic dance performed exclusively for temple deities without any public audience present.
(D) A staged production using dance, music, and lighting to tell a story, similar to Western ballet.

79. Arrange the following figures in chronological order of their primary periods of influence on integrating Western and Indian stagecraft:
I. Anna Pavlova (collaboration with Uday Shankar)
II. Shanti Bardhan (Little Ballet Troupe)
III. Rabindranath Tagore (early dance dramas)
IV. Chandralekha (post-modern Indian choreographies)
(A) III, I, II, IV
(B) I, III, II, IV
(C) I, II, III, IV
(D) III, II, I, IV

80. Match the Indian dance pioneers in List I with their contributions related to production design and Western influence in List II.
List I: (Pioneer)
P. Uday Shankar
Q. Rukmini Devi Arundale
R. Shanti Bardhan
S. Madame Menaka
List II: (Contribution)
1. Structured Kathak into group choreographies and ballets
2. Standardized Bharatanatyam costumes and utilized modern stage lighting at Kalakshetra
3. Created the Ramayana ballet using puppet-like movements and modern stagecraft
4. Blended European theatricality with Indian themes at his Almora center
(A) P-4, Q-2, R-3, S-1
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-1, R-3, S-2
(D) P-3, Q-2, R-4, S-1

81. Identify the correct pair of a theatrical design element and its function in early Indo-Western dance productions.
(A) Follow spot - An instrument used to create total darkness
(B) Cyclorama - A background curtain used to project lighting and create sky effects
(C) Proscenium arch - A type of classical Indian

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pantomime."

Reason (R): He sought to create a literal, classical ballet narrative rather than abstracting everyday gestures.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

96. Which early modern dancer is known for popularizing orientalism and exoticism in early 20th-century Western dance?
(A) Mary Wigman
(B) Ruth St. Denis
(C) Doris Humphrey
(D) Trisha Brown

97. Consider the following statements about the Judson Dance Theater:
I. It was a collective of dancers, composers, and visual artists in the 1960s.
II. It sought to integrate classical ballet techniques into modern dance.
III. It celebrated everyday, pedestrian movement.
IV. Steve Paxton and Yvonne Rainer were key figures.
V. They frequently performed in traditional opera houses.
Which of the above statements are correct?
(A) I, III, and IV only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

98. Which of the following best defines "Dance Notation"?
(A) A system for documenting dance movements on paper.
(B) The musical score used for a dance piece.
(C) The lighting cue sheet for a performance.
(D) A critique written by a dance reviewer.

99. Arrange the following choreographers in chronological order of their primary era of activity:
I. Jean-Georges Noverre
II. Marius Petipa
III. George Balanchine
IV. William Forsythe
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

100. Match the following dance pieces in List I with their primary choreographers in List II.
List I: (Dance Piece)
P. L'Après-midi d'un faune
Q. The Sleeping Beauty
R. Serenade
S. Lamentation
List II: (Choreographer)
1. Marius Petipa
2. Vaslav Nijinsky
3. Martha Graham
4. George Balanchine
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

101. Which Russian impresario famously brought the Ballets Russes to Paris in 1909?
(A) Lev Ivanov
(B) Michel Fokine
(C) Sergei Diaghilev
(D) Alexander Gorsky

102. Identify the correct pair of a dance terminology and its meaning.
(A) Jeté - To stretch
(B) Plié - To bend
(C) Tendu - To leap
(D) Adagio - Fast tempo

103. Given below are two statements regarding 'ballet d'action':

Statement I: The 'ballet d'action' advocated that dance should communicate a narrative and express emotions rather than just display technical tricks.

Statement II: Jean-Georges Noverre was a primary opponent of the 'ballet d'action' and argued for purely decorative dance.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is

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88. A choreographer wants to design a dance production that highlights the psychological conflict of a character using stark, high-contrast side lighting and minimalist sets. This aesthetic is most directly influenced by:
(A) Western Modern Dance and Expressionism
(B) Traditional Indian temple rituals
(C) Classical Kathakali makeup techniques
(D) The Natya Shastra

89. Identify the INCORRECT statement regarding the influence of Western production design on Indian dance costumes.
(A) Costumes became tailored and stitched to allow freedom of movement while ensuring modesty on a raised stage.
(B) Heavy traditional jewelry was sometimes replaced by lighter, imitation jewelry for ease of quick changes.
(C) Make-up techniques were adapted to suit harsh theatrical lighting, emphasizing the eyes and mouth.
(D) The use of the classical ballet tutu became mandatory for all Bharatanatyam performances.

90. Match the production design elements in List I with their primary purpose in a modern Indian dance drama in List II.
List I: (Element)
P. Cyclorama
Q. Orchestral Pit / Off-stage musicians
R. Wings
S. Follow Spot
List II: (Purpose)
1. To keep the stage area clear for complex group choreographies
2. To allow dancers to enter and exit out of audience view
3. To highlight a solo dancer moving across a dark stage
4. To project colored light creating the illusion of sky or mood
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

91. In classical ballet, what is a "Pas de bourrée"?
(A) A grand leap
(B) A deep knee bend
(C) A spin on one leg
(D) A rapid, continuous series of small steps on pointe or demi-pointe

92. Identify the incorrect pair of a modern dance pioneer and their associated country of origin.
(A) Martha Graham - USA
(B) Rudolf Laban - France
(C) Mary Wigman - Germany
(D) Isadora Duncan - USA

93. Given below are two statements regarding neoclassical ballet:
Statement I: The term "Neoclassical Ballet" refers to a style that retains classical technique but eschews heavy narrative and elaborate sets.
Statement II: Michel Fokine is universally considered the sole creator of Neoclassical Ballet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

94. Consider the following statements about the development of pointe shoes:
I. Marie Taglioni danced in unreinforced satin slippers stitched at the toes.
II. Pierina Legnani's 32 fouettés were made possible by stronger, flat-tipped shoes.
III. Modern pointe shoes are made of wood and metal.
IV. Pointe work was originally designed to make the ballerina appear ethereal and weightless.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

95. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Charles Weidman's choreography often utilized "kinetic

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1. The Rite of Spring
2. Appalachian Spring
3. Swan Lake
4. Giselle

(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-4, R-1, S-2

111. What is the defining characteristic of a "Concept Ballet" or abstract dance?
(A) It expresses a theme or movement idea without a clear storyline.
(B) It relies on a linear, dramatic narrative.
(C) It uses exclusively spoken word instead of music.
(D) It restricts dancers to standing perfectly still.

112. Identify the correct pair of an Indian dance drama and its creator.
(A) Chandalika - Uday Shankar
(B) Chitrangada - Rabindranath Tagore
(C) Discovery of India - Shanti Bardhan
(D) Sita Swayamvar - Anna Pavlova

113. Given below are two statements regarding the origins of modern dance:
Statement I: The emergence of modern dance was largely a rebellion against the strict rules, corsets, and pointe shoes of classical ballet.
Statement II: Modern dance pioneers sought to portray the realities of the human condition rather than fairy tales.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

114. Consider the following statements about the influence of Russian Ballet on America:
I. The touring of Anna Pavlova inspired many young Americans to study ballet.
II. George Balanchine's arrival in the US was facilitated by Lincoln Kirstein.
III. Russian influence completely eradicated all forms of tap and jazz dance in the US.
IV. Mikhail Baryshnikov later became a major figure in American ballet.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

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115. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Isadora Duncan extensively utilized music by classical composers like Beethoven and Chopin for her performances.
Reason (R): She wanted to elevate dance to the level of high art by associating it with established masterpieces of classical music.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

116. Which of the following is NOT a technique or concept associated with Martha Graham?
(A) Contraction and release
(B) Floor work and spirals
(C) Psychological exploration through movement
(D) Total rejection of physical tension

117. Consider the following statements about contemporary Western dance influences on Indian production design:
I. Astad Deboo blended Indian classical forms with modern dance aesthetics.
II. Chandralekha completely rejected martial arts like Kalaripayattu in her modern choreographies.
III. Modern Indian choreographers often use abstract sets and minimalist lighting.
IV. The use of multimedia and projections has become common in modern Indian dance productions.
V. Classical repertoires have remained strictly untouched by any modern lighting techniques.
Which of the above statements are correct?
(A) I, III, and IV only
(B) I, II, III, and V only

incorrect.
(D) Statement I is incorrect, but Statement II is correct.

104. Consider the following statements about American Ballet Theatre (ABT):
I. It was founded in 1939.
II. It focused solely on the choreography of George Balanchine.
III. It aimed to build a repertoire of both classical masterpieces and contemporary works.
IV. Lucia Chase was a primary founder and long-time director.
Which of the above statements are correct?
(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

105. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Early 20th-century Indian dancers like Uday Shankar frequently performed to pre-recorded music or used off-stage orchestras in their foreign tours.
Reason (R): It allowed for a cleaner stage presentation and was an adaptation to Western theatrical norms, avoiding the traditional visual presence of musicians on stage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Which is an INCORRECT statement about classical ballet tutu designs?
(A) The Classical tutu was developed to hide the dancer's complex footwork.
(B) The Romantic tutu reaches mid-calf or ankle.
(C) The Classical tutu is short and extends horizontally from the hips.
(D) The Bell tutu is short but drops slightly rather than sitting totally flat.

107. Consider the following statements about Merce Cunningham's choreography:
I. He often used "chance operations" like flipping a coin to decide sequences.
II. He believed dance and music should be highly synchronized to tell a story.
III. He separated the creative processes of choreography and musical composition.
IV. He utilized computer programs like LifeForms to generate movements.
V. His works are prime examples of expressionist psychodrama.
Which of the above statements are correct?
(A) I, III, and IV only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, II, IV, and V only

108. In terms of production design, the introduction of a "curtain drop" or front curtain in Indian dance primarily allowed for:
(A) The dancers to rest for long periods between mudras.
(B) Changes in elaborate set designs and scene transitions out of audience view.
(C) A return to traditional temple aesthetics.
(D) The exclusion of all lighting equipment.

109. Which of the following best describes the core philosophy behind Doris Humphrey's "The Art of Making Dances"?
(A) A strict technical manual detailing every codified movement within classical ballet training.
(B) A comprehensive historical account tracing the evolution of traditional Indian dance forms.
(C) A foundational textbook on modern choreography that explores stage space, dynamics, and rhythm.
(D) A practical guide for technicians regarding the use of theatrical lighting design and effects.

110. Match the influential composers in List I with the ballets they are most famous for scoring in List II.
List I: (Composer)
P. Pyotr Ilyich Tchaikovsky
Q. Igor Stravinsky
R. Aaron Copland
S. Adolphe Adam
List II: (Ballet)

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floor pattern
(D) Wing space - The center of the stage where the main solo happens

82. Which of the following best defines a "Proscenium Stage," which influenced modern Indian dance presentation?
(A) A stage resembling a picture frame, separating the audience from the performers.
(B) A stage surrounded by the audience on all four sides.
(C) A moving platform used in street theatre.
(D) A traditional temple courtyard.

83. Given below are two statements regarding the transition of Indian dance to the proscenium stage:
Statement I: The shift from temple to stage required Indian dancers to reconsider entry and exit points.
Statement II: In traditional temple settings, the dancer remained visible to the audience at all times, whereas proscenium stages allowed for dramatic entrances from the wings.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

84. Consider the following statements regarding modern lighting in Indian classical dance recitals:
I. Spotlights are used to isolate the dancer and focus audience attention.
II. Footlights were historically used to highlight facial expressions (abhinaya).
III. Modern lighting design completely replaced the need for expressive facial gestures.
IV. Side lighting is used to give a three-dimensional effect to sculptural poses.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and III only

85. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Uday Shankar's center in Almora was modeled somewhat on the concept of European arts communities like Dartington Hall.
Reason (R): He wanted to create an isolated, immersive environment where dancers could learn various disciplines, stagecraft, and produce large-scale ballets.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

86. How did the Western concept of the 'Impresario' (like Diaghilev) influence the Indian dance scene in the 20th century?
(A) It led to the banning of all traditional dances.
(B) It introduced professional managers who organized tours, publicized artists, and handled production logistics.
(C) It forced Indian dancers to only perform Western ballet.
(D) It eliminated the need for musicians.

87. Consider the following statements about Tagore's dance dramas (e.g., Chandalika, Chitrangada):
I. They integrated Manipuri and Kathakali movements with spontaneous, lyrical expressions.
II. They utilized Western-style stagecraft and thematic structure.
III. They were exclusively performed by professional temple dancers.
IV. They broke gender boundaries by having women from respectable families perform on stage.
V. They strictly adhered to the Natya Shastra without any modern adaptation.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, III, and IV only
(C) II, III, and V only
(D) I, IV, and V only

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(C) II, III, and IV only
(D) I, III, IV, and V only

118. Which choreographer is known for integrating classical ballet with African-American culture to create the Dance Theatre of Harlem?
(A) Alvin Ailey
(B) Arthur Mitchell
(C) Bill T. Jones
(D) Jerome Robbins

119. Arrange the following developments in stage lighting chronologically as they affected dance production:
I. Candlelight / Chandeliers (Renaissance/ Baroque)
II. Gas lighting (Romantic era)
III. Electric spotlights / Incandescent lamps (Early Modern)
IV. Computerized LED and moving lights (Contemporary)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

120. Match the stagecraft elements adopted in Indian dance in List I to their functional descriptions in List II.
List I: (Element)
P. Painted Drop / Backdrop
Q. Footlights
R. Black Box Theatre
S. Boom / Side lighting
List II: (Description)
1. Enhances the three-dimensionality and contours of the dancer's body
2. A flexible, unadorned performance space painted black
3. Used traditionally to illuminate facial expressions from below
4. Provides a scenic context or realistic setting for the performance
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-3, S-1
(D) P-3, Q-4, R-1, S-2

121. Who choreographed the revolutionary ballet 'Apollo' (1928), often considered the first neoclassical ballet?
(A) Michel Fokine
(B) Marius Petipa
(C) George Balanchine
(D) Antony Tudor

122. Identify the incorrect statement regarding the Vaganova method.
(A) It strictly prohibits the dancer from using their arms (port de bras).
(B) It was developed in the Soviet Union.
(C) It fuses the romantic style of the French with the athleticism of the Italians.
(D) It forms the basis of training at the Mariinsky Ballet.

123. Given below are two statements regarding the Judson Dance Theater:
Statement I: The "Judson Dance Theater" paved the way for postmodern dance by questioning what constitutes dance and who can be a dancer.
Statement II: Judson choreographers frequently incorporated non-trained performers and pedestrian tasks into their works.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

124. Consider the following statements about 'Giselle':
I. It is the quintessential Romantic ballet.
II. It features Wilis, spirits of betrayed maidens.
III. It was originally choreographed by Jean Coralli and Jules Perrot.
IV. It was heavily influenced by the abstract, plotless style of the 20th century.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

125. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.

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68. Which concept best describes Yvonne Rainer's famous "No Manifesto" of 1965?
(A) A demand for more elaborate theatrical costumes.
(B) A call for the complete integration of ballet and modern dance techniques.
(C) An instruction manual for lighting designers.
(D) A rejection of spectacle, virtuosity, and psychological narrative in dance.

69. A student reads a study about a choreographer who utilized props, fabric, and complex lighting to transform her body into abstract images such as flowers and fire. Which of the following figures is being described?
(A) Martha Graham
(B) Mary Wigman
(C) Loie Fuller
(D) Isadora Duncan

70. Match the following dance pieces in List I with their central themes or descriptions in List II.
List I: (Dance Piece)
P. The Green Table
Q. Appalachian Spring
R. Revelations
S. The Rite of Spring
List II: (Theme/Description)
1. A celebration of the American pioneer spirit
2. An expression of African-American faith and spiritual journey
3. An anti-war ballet depicting the futility of diplomacy
4. A depiction of pagan rituals and sacrifice
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-2, R-1, S-4

71. Who among the following is widely recognized as the "Mother of Modern Dance"?
(A) Kelucharan Mohapatra
(B) Birju Maharaj
(C) Vempati Chinna Satyam
(D) Uday Shankar

72. Identify the incorrect statement regarding Uday Shankar's contribution to Indian dance.
(A) He strictly performed classical Bharatanatyam in its traditional temple format.
(B) He collaborated with Russian ballerina Anna Pavlova.
(C) He incorporated European theatrical lighting and stagecraft into Indian dance presentations.
(D) He created 'ballets' using Indian themes such as the 'Radha-Krishna' duet.

73. Given below are two statements regarding the influence of Uday Shankar:
Statement I: Anna Pavlova encouraged Uday Shankar to explore the dance heritage of India rather than learning Western ballet.
Statement II: Uday Shankar used a synthesis of Indian classical and folk styles adapted to the proscenium stage.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

74. Consider the following statements regarding the influence of Western production design on Indian dance:
I. Proscenium stages required a shift from circular, multi-directional temple dancing to a frontal orientation.
II. The use of the cyclorama and painted backdrops was introduced.
III. The duration of traditional temple repertoire was often shortened to suit Western-style theatrical presentation.
IV. Indian dancers completely abandoned traditional instruments in favor of Western orchestras.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

75. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Rukmini Devi Arundale

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recording human movement.

Statement II: Labanotation is only capable of recording classical ballet steps and cannot be used for modern dance or everyday movements.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

134. Consider the following statements about Michel Fokine's choreographic reforms:

I. He argued that dance should be expressive and the movement should suit the theme/period.
II. He demanded that all ballets must feature the traditional 32 fouettés.
III. He advocated for the unity of dance, music, and painting.
IV. He choreographed 'The Dying Swan' for Anna Pavlova.

Which of the above statements are correct?

(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

135. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.

Assertion (A): The introduction of recorded music fundamentally changed dance production design globally.

Reason (R): It eliminated the physical space needed for live musicians, allowing for cleaner stage sets and easier international touring.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

136. Which classical ballet, composed by Tchaikovsky, features a Christmas narrative and the character of the Sugar Plum Fairy?

(A) The Nutcracker
(B) Swan Lake
(C) The Sleeping Beauty
(D) Romeo and Juliet

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137. Consider the following statements about the development of dance spaces:

I. Renaissance court dances were primarily viewed from above by spectators in galleries.
II. The proscenium stage forced choreography to become frontal.
III. Post-modern dancers in the 1960s often returned to non-traditional spaces like churches, museums, and streets.
IV. The proscenium arch completely vanished from all Western theatres by 1950.
V. Indian classical dance traditionally utilized multi-directional spaces in temples.

Which of the above statements are correct?

(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

138. In terms of production design, what is a "Scalloped" curtain or "Borders" primarily used for?

(A) To hide lighting instruments and rigging from the audience's view.
(B) To project multimedia video onto the stage.
(C) To act as a trampoline for acrobatic leaps.
(D) To muffle the sound of the dancer's feet.

139. Arrange the following Russian ballet figures in chronological order of their major contributions:

I. Marius Petipa
II. Vaslav Nijinsky
III. George Balanchine
IV. Mikhail Baryshnikov

(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

140. Match the following elements of production design in List I with their impact on Indian dance presentations in List II.

List I: (Element)

P. Proscenium Arch
Q. Modern Stage Lighting
R. Tailored/Stitched Costumes
S. Recorded Soundtracks

III. Leon Bakst and Alexandre Benois were key visual designers for the company.
IV. It collapsed shortly after the death of Sergei Diaghilev.

Which of the above statements are correct?
(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

185. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.

Assertion (A): Early 20th-century modern dance was largely dominated by female choreographers and directors.

Reason (R): Women like Isadora Duncan, Martha Graham, and Doris Humphrey sought to create a new, expressive art form outside the male-dominated hierarchy of classical ballet.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

186. Which production element is primarily responsible for creating a sense of 'depth' or atmosphere on a bare stage in modern dance?
(A) Lighting design (e.g., side booms and gobos)
(B) The thickness of the wooden floor
(C) The color of the seating area
(D) The size of the theater lobby

187. Consider the following statements about classical ballet technique:
I. It is based on the outward rotation of the legs from the hip joint (turnout).
II. It utilizes five fundamental positions of the feet.
III. 'Épaulement' refers to the positioning of the head and shoulders.
IV. It requires a completely relaxed, curved spine at all times.
V. It aims for the illusion of defying gravity (ballon).

Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

188. In the context of post-modern dance, what is 'Contact Improvisation'?
(A) A highly scripted dialogue between two performers.
(B) A technique where dancers exchange weight, support each other, and explore physical contact without set choreography.
(C) A traditional ballet partnering technique.
(D) A method of lighting the stage using only flashlights.

189. Arrange the following major ballet companies in order of their founding:
I. Paris Opera Ballet
II. Bolshoi Ballet
III. American Ballet Theatre
IV. Dance Theatre of Harlem
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

190. Match the lighting/stage elements in List I with their primary functional aesthetic in List II.

List I: (Element)
P. Overhead Wash
Q. Shin-busters (low side lights)
R. Follow Spot
S. Black Backdrop (Legs and Borders)

List II: (Aesthetic Function)
1. Makes dancers appear to float by highlighting the lower legs and feet
2. Isolates the principal dancer and follows their movement
3. Creates a dark void, emphasizing the illuminated dancer's body
4. Provides general, flat illumination over the entire stage

(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

191. Which American dancer and choreographer is credited with preserving African-American modern dance history and blending it with Caribbean rhythms, founding a famous company in the 1940s?

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I. It marked the beginning of post-modern dance.
II. It was based at the Judson Memorial Church in New York.
III. It featured the use of contact improvisation developed later by Steve Paxton.
IV. It relied heavily on grand, tragic narratives.
V. It embraced an egalitarian approach to dance creation.

Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

148. In the context of dance production, what is a "Gobo" do?
(A) It acts as a primary musical instrument.
(B) It is a type of specialized ballet shoe.
(C) It is the term for a quick costume change.
(D) It is a physical template placed inside a lighting fixture to project a pattern or image onto the stage.

149. Arrange the following ballet eras/styles in the chronological order of their historical prominence:
I. Ballet de cour (Court Ballet)
II. Ballet d'action
III. Romantic Ballet
IV. Neoclassical Ballet
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

150. Match the following terms in List I with their definitions in List II related to dance production.
List I: (Term)
P. Cyclorama
Q. Proscenium
R. Wings
S. Grid
List II: (Definition)
1. The structural framework above the stage for hanging lights and scenery
2. The arch framing the stage opening
3. A large, curved backdrop used for lighting effects
4. The off-stage areas on the sides where performers wait

(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

151. Which Indian dancer famously performed in Europe with Anna Pavlova before returning to India to establish a center at Almora?
(A) Ram Gopal
(B) Gopinath
(C) Kelucharan Mohapatra
(D) Uday Shankar

152. Identify the correct pair of a dance style/ technique and its creator.
(A) Eurythmics - Emile Jaques-Dalcroze
(B) Ausdruckstanz - Isadora Duncan
(C) Neoclassical Ballet - Pina Bausch
(D) Contact Improvisation - Merce Cunningham

153. Given below are two statements regarding the proscenium stage:
Statement I: The shift of Indian classical dance to the proscenium stage led to the codification of repertoires (e.g., the Margam in Bharatanatyam).
Statement II: The proscenium stage allowed performances to last for several days, much longer than traditional temple rituals.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

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154. Consider the following statements about 'Swan Lake':
I. It was originally choreographed by Julius Reisinger and later revised by Petipa and Ivanov.
II. It features the famous dual role of Odette and Odile.
III. It is scored by Igor Stravinsky.
IV. It is considered a masterpiece of the Russian Classical era.

Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only

(Russian Classical)
IV. Abstract, plotless musicality (Neoclassical)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

170. Match the Indian dance dramas in List I with their notable production design features in List II.
List I: (Production)
P. Kalakshetra Bharatanatyam productions
Q. Uday Shankar's Almora productions
R. Shanti Bardhan's Ramayana
S. Tagore's Shantiniketan dramas
List II: (Design Feature)
1. Highly stylized puppet-like movements with evocative stagecraft
2. Assimilation of varied folk/classical styles into a theatrical flow
3. Uniform, aesthetic costumes and disciplined stage etiquette
4. Western orchestral synthesis and shadow play techniques
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

171. Who is recognized for pioneering the integration of modern dance principles with traditional Kathak to create contemporary productions such as 'Kadamb'?
(A) Sitara Devi
(B) Birju Maharaj
(C) Shovana Narayan
(D) Kumudini Lakhia

172. Identify the correct pair regarding an era of ballet and its primary thematic focus.
(A) Classical Era - Pedestrian movements and silence
(B) Romantic Era - The ethereal, nature, and the supernatural
(C) Neoclassical Era - Complex fairy tales and pantomime
(D) Renaissance Era - Abstract minimalism

173. Given below are two statements regarding the Imperial Russian Ballet:
Statement I: The 'Imperial Russian Ballet' reached its peak under the leadership of Marius Petipa.
Statement II: Petipa's choreographies were characterized by a strict hierarchy of dancers: principals, soloists, and corps de ballet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

174. Consider the following statements about American ballet in the mid-20th century:
I. Jerome Robbins infused classical ballet with jazz and contemporary rhythms in works like 'Fancy Free'.
II. Agnes de Mille used ballet to enhance the narrative in American musical theater.
III. American ballet strictly avoided any intersection with popular culture or Broadway.
IV. The New York City Ballet became the foremost exponent of Balanchine's neoclassical style.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

175. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The costume redesign for Bharatanatyam in the 20th century featured stitched silk pajamas with pleated fans in the front.
Reason (R): This Western-influenced tailoring ensured that the costume remained secure and modest during deep 'aramandi' and fast leg extensions, unlike traditional draped sarees.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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(A) He preferred elaborate, realistic scenery over simple, open stages.
(B) He founded the School of American Ballet.
(C) He revolutionized ballet in America.
(D) He frequently collaborated with composer Igor Stravinsky.

163. Given below are two statements regarding dance lighting:
Statement I: The lighting design in modern dance often utilizes sidelight (booms) to highlight the three-dimensional form of the dancer's body.
Statement II: Traditional Indian temple dances originally relied on flat, front illumination provided by oil lamps.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

164. Consider the following statements about Arthur Mitchell:
I. He was the first African-American principal dancer with the New York City Ballet.
II. He founded the Dance Theatre of Harlem.
III. He focused on proving that classical ballet could be mastered by black dancers.
IV. He completely rejected George Balanchine's technique.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

165. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The collaboration between Merce Cunningham and John Cage broke traditional choreographic rules.
Reason (R): They believed that music and dance should independently share the same time and space without dictating the rhythm or structure of each other.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

166. Which Indian visionary integrated the martial art of Kalaripayattu, Yoga, and classical Bharatanatyam to create a unique post-modern Indian dance vocabulary?
(A) Rukmini Devi Arundale
(B) Chandralekha
(C) Uday Shankar
(D) Ram Gopal

167. Consider the following statements about the influence of Western stagecraft on Indian aesthetics:
I. It introduced the concept of the 'fourth wall' separating performer and audience.
II. It allowed for the use of dynamic lighting to reflect changing emotional rasas.
III. It entirely replaced traditional Indian narratives with Western fairy tales.
IV. It necessitated editing classical items to fit within a two-hour theatrical show.
V. It promoted the use of printed brochures and program notes.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

168. In lighting design, what is the specific function of a 'Fresnel' lantern?
(A) To produce a soft-edged wash of light over the stage.
(B) To produce a sharply defined, hard-edged beam of light.
(C) To project complex video images.
(D) To track a single moving dancer automatically.

169. Arrange the following stylistic shifts in classical ballet in chronological order:
I. Emphasis on geometric floor patterns (Renaissance)
II. Elevation and pointe work (Romantic)
III. High technical virtuosity and short tutus

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List II: (Impact)
1. Created a sharp frontal focus and strict separation from audience
2. Replaced flat temple lighting, enabling dramatic mood changes
3. Prevented wardrobe malfunctions during complex physical movements
4. Ensured consistent musical accompaniment for international touring

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-3, R-2, S-4

141. Who founded the company that premiered 'The Green Table', a masterwork of Expressionist dance critiquing the League of Nations?
(A) Mary Wigman
(B) Pina Bausch
(C) Kurt Jooss
(D) Rudolf Laban

142. Identify the incorrect statement regarding the influence of Western design on Kalakshetra's productions.
(A) Rukmini Devi utilized authentic, intricately designed props like chariots.
(B) Lighting was designed to enhance the mood of specific ragas and rasas.
(C) Costumes were simplified and made uniform compared to the varied devadasi attire.
(D) Kalakshetra completely abandoned the Carnatic music tradition for Western symphony.

143. Given below are two statements regarding the romantic tutu:
Statement I: The romantic tutu was made of heavy velvet to symbolize the wealth of the aristocracy.
Statement II: The romantic tutu was actually made of lightweight, translucent material like tulle to emphasize the dancer's ethereal quality.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

144. Consider the following statements about American Modern Dance in the 1930s:
I. It was heavily influenced by the social and political climate of the Great Depression.
II. Choreographers like Martha Graham and Doris Humphrey established formal techniques.
III. It sought to strictly emulate European classical ballet.
IV. The Federal Dance Project provided government support for dancers.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

145. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Denishawn school was critical to the development of American modern dance.
Reason (R): It served as a training ground for the first generation of modern dance pioneers, including Martha Graham, Doris Humphrey, and Charles Weidman.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

146. Which fundamental shift in ballet choreography was championed by Antony Tudor?
(A) The integration of psychological nuance and real human emotion into classical vocabulary.
(B) The use of abstract, computer-generated sets.
(C) The complete removal of the female pointe shoe.
(D) The insistence on performing in complete silence.

147. Consider the following statements regarding the Judson Dance Theater:

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176. Which modern dance pioneer created the work 'Water Study', which was performed in silence to the rhythm of the dancers' breathing?
(A) Martha Graham
(B) Doris Humphrey
(C) Isadora Duncan
(D) Loie Fuller

177. Consider the following statements about 'Tanztheater' (Dance Theater):
I. It was popularized by Pina Bausch.
II. It frequently uses speech, everyday actions, and elaborate sets.
III. It strictly adheres to classical ballet vocabulary.
IV. It explores deep human psychology and social interactions.
V. It originated primarily in Germany.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

178. What is the fundamental principle of 'Release Technique' in modern dance?
(A) Utilizing the breath, skeletal alignment, and gravity to facilitate fluid movement.
(B) Muscular tension and holding the breath.
(C) Performing exclusively on pointe.
(D) Rigidly locking the joints.

179. Arrange the following innovations in stage design chronologically:
I. Raked stages to improve audience sightlines (Renaissance)
II. Gaslight enabling dimming effects (Romantic)
III. Electric lighting and cycloramas (Early 20th C)
IV. Digital projection mapping (Contemporary)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

180. Match the choreographers in List I with their primary collaborative composers in List II.
List I: (Choreographer)
P. George Balanchine
Q. Martha Graham
R. Merce Cunningham
S. Marius Petipa
List II: (Composer)
1. Igor Stravinsky
2. Aaron Copland
3. John Cage
4. Pyotr Ilyich Tchaikovsky
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-3, R-2, S-4

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181. Which American choreographer is famous for 'Rodeo', integrating tap, folk, and ballet?
(A) Jerome Robbins
(B) Antony Tudor
(C) Agnes de Mille
(D) Arthur Mitchell

182. Identify the incorrect statement regarding the romantic tutu.
(A) It usually reached the mid-calf.
(B) It was designed to expose the entire leg to showcase complex jumps.
(C) It enhanced the illusion of floating and weightlessness.
(D) It was worn by Marie Taglioni in La Sylphide.

183. Given below are two statements regarding the transition of Indian dance:
Statement I: The shift of Indian dance to the proscenium stage necessitated the creation of the 'Margam' (repertoire) by the Thanjavur Quartet.
Statement II: The Margam structured the recital to build in tempo and complexity, fitting the expectations of a seated theater audience.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

184. Consider the following statements about the 'Ballets Russes':
I. It operated from 1909 to 1929.
II. It completely ignored visual arts, focusing solely on dance.

(D) I, II, and IV only

155. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.

Assertion (A): The Ballets Russes did not perform in Russia despite its Russian roots.

Reason (R): Sergei Diaghilev formed the company in Paris, utilizing Russian exiles and capitalizing on European fascination with Russian exoticism.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. Which concept is central to the training method developed by Lester Horton?

(A) Completely relaxing the spine to the floor.
(B) Building anatomical strength, flexibility, and correcting physical imbalances.
(C) Singing while performing complex pointe work.
(D) Refranging from any facial expressions.

157. Consider the following statements about post-modern dance:

I. It challenged the notion that dance requires technical virtuosity.
II. It often utilized unconventional spaces like museums and streets.
III. Trisha Brown's 'Accumulation' is a key example.
IV. It was heavily supported by traditional classical ballet academies.
V. It often stripped away theatrical lighting and elaborate costumes.

Which of the above statements are correct?

(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

158. What is the primary purpose of a 'Scrim' in theatrical dance production?

(A) A solid wooden floorboard specially designed for the unique acoustic requirements of tap dancing.
(B) A specialized condenser microphone used to amplify the subtle sounds of complex dancer footwork.
(C) A reinforced metal or plastic brace used within the construction of modern professional pointe shoes.
(D) A translucent curtain that changes transparency depending on whether it is lit from the front or behind.

159. Arrange the following choreographic works by Martha Graham in chronological order:

I. Heretic
II. Lamentation
III. Appalachian Spring
IV. Clytemnestra

(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

160. Match the influential modern dance works in List I with their central themes in List II.

List I: (Work)

P. Hexentanz (Witch Dance)
Q. The Serpentine Dance
R. Esplanade
S. The Rite of Spring (Pina Bausch version)

List II: (Theme)

1. Abstract play with fabric and colored light
2. Demonic, percussive expression of raw emotion
3. Visceral exploration of sacrifice on an earth-covered stage
4. Celebration of pedestrian movement, running, and catching

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

161. Which choreographer famously designed a set consisting of a stage completely covered in a thick layer of earth for 'The Rite of Spring'?

(A) Martha Graham
(B) Pina Bausch
(C) Vaslav Nijinsky
(D) Merce Cunningham

162. Identify the incorrect statement regarding George Balanchine's legacy.

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(A) Katherine Dunham
(B) Martha Graham
(C) Doris Humphrey
(D) Yvonne Rainer

192. Identify the correct pair of a dance masterpiece and its primary choreographer.
(A) Swan Lake - Michel Fokine
(B) L'Après-midi d'un faune - Vaslav Nijinsky
(C) The Nutcracker - George Balanchine
(D) Giselle - Marius Petipa

193. Given below are two statements regarding the Indian National Theatre (INT):
Statement I: The Indian National Theatre (INT) was instrumental in presenting Indian ballets utilizing modern stagecraft in the mid-20th century.
Statement II: The INT strictly rejected all Western staging concepts and performed only in temple courtyards.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

194. Consider the following statements about the development of pointe shoes in Russia:
I. Italian ballerinas like Pierina Legnani brought stronger pointe shoes to Russia.
II. Russian shoemakers adapted the shoes to provide more support for sustained balances.
III. The box of the pointe shoe was widened to allow for multiple turns.
IV. Russian dancers rejected pointe work entirely until the 20th century.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

195. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Post-modern dancers often performed in silence or to the sounds of the environment.
Reason (R): They wanted the audience to focus entirely on the physical act of movement rather than relying on music to dictate emotion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

196. Which term describes the classical ballet structure involving a large group of dancers framing the principal performers, moving in synchronized patterns?
(A) Pas de deux
(B) Soloist
(C) Maitre de ballet
(D) Corps de ballet

197. Consider the following statements regarding Rabindranath Tagore's contribution to Indian dance production:
I. He designed costumes that were an amalgamation of different regional textiles.
II. He used lighting to create mood rather than just visibility.
III. He synthesized various movement vocabularies (Manipuri, Kathakali, folk).
IV. He insisted that women should never perform on stage.
V. His productions were influenced by observations of European and Asian theatre.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

198. In modern stage design, what is a "Cyclorama"?
(A) A rotating circular platform in the center of the stage.
(B) A curved, seamless backdrop at the rear of the stage used for projecting light and creating the illusion of sky or infinite space.
(C) A mechanized device for flying dancers above the stage.
(D) A curtain drawn rapidly to end the performance.

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199. Arrange the following choreographers in chronological order of their primary influence on European dance:
I. Pierre Beauchamp
II. Jean-Georges Noverre
III. Michel Fokine
IV. Pina Bausch
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

200. Match the following modern dance techniques in List I with their defining physical principles in List II.
List I: (Technique)
P. Graham Technique
Q. Humphrey-Weidman Technique
R. Horton Technique
S. Release Technique
List II: (Principle)
1. Pelvic contraction and spinal release
2. Breath-led fall into gravity and dynamic recovery
3. Flat backs, lateral T's, and strengthening fortifications
4. Skeletal alignment, efficient use of breath, and dropping weight
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-1, Q-3, R-2, S-4

201. Which ballet is celebrated for the "Dance of the Little Swans" (Pas de Quatre)?
(A) The Sleeping Beauty
(B) Giselle
(C) Swan Lake
(D) Coppélia

202. Given below are two statements regarding the romantic era of ballet:
Statement I: The romantic era of ballet saw the decline of the male dancer's prominence on stage.
Statement II: The female ballerina, representing the ethereal and the unattainable, became the central focus of romantic ballet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

203. Which is the most appropriate reason why early modern dancers preferred performing barefoot?
(A) It was less expensive than buying pointe shoes.
(B) It was a strict legal requirement in early 20th-century theatres.
(C) It made them taller on stage.
(D) It allowed for a more grounded, natural connection to the floor.

204. Identify the correct statement regarding 'Ballet Comique de la Reine'.
(A) It was choreographed by George Balanchine in 1928.
(B) It was performed in 1581 and integrated dance, music, and poetry around a central narrative.
(C) It was the first ballet to use pointe shoes.
(D) It was exclusively a solo performance by King Louis XIV.

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205. Identify the incorrect pair of a dance terminology and its literal translation.
(A) Pas de deux - Step of two
(B) Corps de ballet - Body of the ballet
(C) Grand jeté - Small bend
(D) Pas de chat - Step of the cat

206. If an Indian choreographer utilizes a black-box theatre and a fragmented soundscape, which Western movement are they most likely applying?
(A) Romantic Ballet
(B) Renaissance Court Dance
(C) Vaudeville
(D) Post-Modern Dance / Avant-Garde

207. Which of the following is a direct effect of the introduction of the proscenium stage on Indian classical dance choreography?
(A) Choreography shifted to a frontal orientation to address an audience seated directly ahead.
(B) Movements became highly circular and multi-directional to address an audience on

all sides.
(C) The use of facial expressions (abhinaya) was completely abandoned.
(D) Dancers were forced to wear masks.

208. Given below are two statements regarding Anna Pavlova:
Statement I: Anna Pavlova's world tours in the early 20th century exposed international audiences to classical ballet for the first time.
Statement II: Pavlova was purely a modern dancer who rejected classical ballet techniques.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

209. What was the central innovation in scenic design championed by the Ballets Russes under Diaghilev?
(A) The use of entirely blank, unpainted sets.
(B) The integration of avant-garde visual artists to design vibrant, unified theatrical decors.
(C) The exclusive use of digital projections.
(D) The elimination of all stage lighting.

210. Which choreographer is best known for creating 'The Moor's Pavane', a distillation of Othello into a stately court dance?
(A) José Limón
(B) Merce Cunningham
(C) Paul Taylor
(D) Alvin Ailey

211. Identify the correct pair regarding a Western theatrical element and its adaptation in Indian dance.
(A) Tutu - Traditional Kanjeevaram saree draped over the head
(B) Pointe shoes - Ankle bells (Ghungroo)
(C) Libretto - Printed program notes explaining the narrative
(D) Baton - The Nattuvangam cymbals

212. Which of the following is NOT a characteristic of George Balanchine's neoclassical choreography?
(A) Stripping away elaborate sets and costumes
(B) High speed and athleticism
(C) Deep musicality, treating dancers as instruments
(D) Heavy reliance on pantomime to tell a literal story

213. Given below are two statements regarding Martha Graham's choreography:
Statement I: Martha Graham frequently used Greek mythology to explore female psychological depths.
Statement II: Graham's set designs often featured symbolic, sculptural objects designed by Isamu Noguchi.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

214. What was the primary impact of the 'Judson Dance Theater' on international dance?
(A) It established classical ballet as the only valid art form.
(B) It democratized dance by breaking down barriers between trained and untrained bodies.
(C) It mandated the use of corsets in all performances.
(D) It resulted in the closing of all dance schools in New York.

215. Identify the incorrect statement regarding Alvin Ailey's 'Revelations'.
(A) It is divided into three sections: Pilgrim of Sorrow, Take Me to the Water, and Move, Members, Move.
(B) It utilizes props like large fabric representing water, stools, and fans.
(C) It explores the history and spirit of African-American culture.
(D) It is set to classical European symphonies.

216. A performance features a first act set in a village and a second act set in a moonlit forest with spirits. Which era of ballet does this structure represent?
(A) Romantic

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275. How do scholars view the relationship between Western production aesthetics and traditional Indian dance forms?
(A) The aesthetics severely diluted the integrity of traditional forms.
(B) The aesthetics completely erased traditional Indian dance narratives.
(C) Recontextualized forms for modern, global audiences.
(D) The aesthetics proved incompatible with traditional dance movements.

Direction : Please read the following source carefully.

An analytical case study contrasts the history and development of classical ballet in Europe with its subsequent development in America. The research framework emphasizes that while Europe provided the foundational history and development of classical ballet, the American iteration diverged significantly due to distinct socio-cultural environments. In Europe, the history of classical ballet is deeply tied to historical court patronage, which dictated its early development and aesthetic boundaries. Conversely, the development of classical ballet in America emerged in a decidedly different institutional context, often relying on distinct funding models and audience dynamics. The study argues that the history and development of classical ballet in Europe established a rigid pedagogical standard that the American development later sought to both emulate and modify. Through this comparative lens, scholars observe that the trans-Atlantic interaction reshaped the art form. The analysis concludes that the history and development of classical ballet must be viewed as a bifurcated narrative, where European origins and American developmental adaptations represent two distinct but interconnected phases in the global evolution of the discipline.

Based on the above source, attempt the following five questions.

276. What does the analytical case study primarily contrast?
(A) The history and development of classical ballet in Europe and America
(B) The emergence of Modern Dance and traditional Indian staging
(C) Russian state-sponsored academies and Western stagecraft
(D) The major personalities of Modern Dance and their pedagogical approaches

277. To what is the early history and development of classical ballet in Europe deeply tied?
(A) Distinct modern funding models
(B) Trans-Atlantic socio-cultural environments
(C) The emergence of individual expressive freedom
(D) Historical court patronage

278. What influenced the development of classical ballet in America according to the passage?
(A) The strict continuation of all historical European court patronage.
(B) Different institutional contexts and funding models.
(C) The total rejection of all established pedagogical standards.
(D) The intimate staging concepts recently imported from Indian dance.

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279. What did the history and development of classical ballet in Europe establish that America sought to emulate and modify?
(A) A focus on enhanced visual storytelling
(B) Innovative spatial arrangements for the proscenium stage
(C) A rigid pedagogical standard
(D) The foundational theories of Modern Dance

280. How does the analysis conclude that the history and development of classical ballet must be viewed?
(A) As a singular phenomenon devoid of regional differences
(B) As an artistic failure dictated by historical court boundaries
(C) As a narrative entirely dependent on the emergence of Modern Dance
(D) As a bifurcated narrative of distinct but interconnected phases

Direction : Please read the following source carefully.

A scholarly evaluation examines the practical integration of Western techniques into the production design of Indian dance. The case study asserts that the influence of the West on Indian dance in terms of production design

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225. Which ballet by Michel Fokine is essentially a plotless tribute to the Romantic era, featuring ballerinas in long white tutus dancing in moonlight?
(A) The Rite of Spring
(B) Les Sylphides
(C) Petrushka
(D) The Firebird

226. A choreographer wants to create a dance piece that visually represents a struggle against a physical barrier. Which modern dance pioneer's technique, focusing on dramatic contraction of the torso and forceful release, is most suitable?
(A) Martha Graham
(B) Isadora Duncan
(C) Ruth St. Denis
(D) Merce Cunningham

227. Identify the correct statement regarding King Louis XIV's contribution to ballet.
(A) He outlawed professional dance academies.
(B) He invented the pointe shoe.
(C) He was known as the Sun King due to his role in 'Ballet de la Nuit'.
(D) He performed exclusively in modern dance styles.

228. Given below are two statements regarding 'ballet blanc':
Statement I: The 'ballet blanc' is a scene in which the ballerina and the female corps de ballet wear white tutus, creating a unified visual aesthetic.
Statement II: Act II of Swan Lake is a classic example of a 'ballet blanc'.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

229. Which of the following was NOT a characteristic of the Ballets Russes?
(A) Groundbreaking collaborations with avant-garde composers.
(B) Striking, colorful costume and set designs.
(C) Strict adherence only to the choreographic style of Marius Petipa.
(D) Touring internationally and introducing Russian art to the West.

230. Identify the correct pair of a dance visionary and their defining book.
(A) Yvonne Rainer - The Vaganova Method
(B) Doris Humphrey - The Art of Making Dances
(C) Martha Graham - No Manifesto
(D) Agrippina Vaganova - Letters on Dancing and Ballets

231. Which element of Western stagecraft most significantly influenced the concept of the 'entrance' in Indian classical dance recitals?
(A) The use of the cyclorama
(B) The orchestra pit
(C) The balcony seating
(D) The use of heavy velvet curtains (Wings)

232. Given below are two statements regarding Uday Shankar:
Statement I: Uday Shankar's dance style was a strict, unadulterated presentation of pure Kathakali.
Statement II: Uday Shankar created a personalized modern Indian dance style using movements from classical and folk traditions combined with Western staging.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

233. What was a primary consequence of the 'No Manifesto' published by Yvonne Rainer in 1965?
(A) It led to the creation of lavish, multi-million dollar ballet productions.
(B) It demanded the return of the romantic tutu.
(C) It sparked a movement of minimalist, postmodern dance that rejected glamour and virtuosity.
(D) It forced all dancers to speak continuously

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while performing.

234. Identify the incorrect statement regarding the Vaganova method of ballet training.
(A) It was developed in the mid-19th century in France.
(B) It emphasizes the coordination of the entire body.
(C) It provides a scientifically structured, step-by-step syllabus.
(D) It aims for a harmonious balance between expressiveness and physical prowess.

235. If a performance features dancers moving independently of an avant-garde electronic score with random lighting changes, it is most likely influenced by:
(A) Marius Petipa
(B) Antony Tudor
(C) Jean-Georges Noverre
(D) Merce Cunningham

236. Which term describes the final, fast-paced section of a classical Grand Pas de Deux where both dancers display their highest technical virtuosity?
(A) Entrée
(B) Coda
(C) Adagio
(D) Variation

237. Given below are two statements regarding Tanztheater:
Statement I: Tanztheater (Dance Theater) as developed by Pina Bausch often incorporated speech, singing, and repetitive pedestrian tasks.
Statement II: Tanztheater aimed to explore the motivations behind movement (why people move) rather than just how they move.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

238. Which cause led to the development of the "classical tutu" (the short, stiff skirt)?
(A) The invention of synthetic fabrics in the 1960s.
(B) A lack of fabric during wartime.
(C) A desire to return to Renaissance court styles.
(D) The necessity for audiences to clearly see the ballerina's complex footwork and extended leg techniques.

239. Identify the correct pair of a dancer/choreographer and their famous performance.
(A) Anna Pavlova - The Dying Swan
(B) Isadora Duncan - Appalachian Spring
(C) Martha Graham - The Serpentine Dance
(D) Loie Fuller - Lamentation

240. Which of the following best characterizes the choreographic style of Paul Taylor?
(A) A strict adherence to chance operations and electronic music.
(B) A blend of everyday gestures, athleticism, and profound musicality.
(C) The exclusive use of classical ballet pointe technique.
(D) A complete rejection of any musical accompaniment.

241. Given below are two statements regarding stage sets in Indian dance:
Statement I: The shift to the proscenium stage allowed Indian dancers to use backdrops and set pieces to represent different locales.
Statement II: In traditional temple settings, locales were established purely through the dancer's hand gestures (mudras) and expressions.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

242. Who is known as the "Father of Classical Ballet" in Russia, having codified the structure of the classical pas de deux?
(A) Marius Petipa
(B) Sergei Diaghilev
(C) Michel Fokine
(D) Lev Ivanov

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243. Identify the incorrect statement regarding Isadora Duncan's approach to dance.
(A) She rejected ballet shoes and corsets.
(B) She believed movement originated from the solar plexus.
(C) She required all her students to master the five positions of ballet.
(D) She drew heavy inspiration from ancient Greek art and nature.

244. The use of lighting to accentuate the muscularity of the dancers and create a psychological environment is a hallmark of:
(A) Traditional folk dance staging
(B) Renaissance court spectacles
(C) Early 19th-century ballet
(D) Modern theatrical production design

245. Given below are two statements regarding the choreography of 'The Rite of Spring':
Statement I: Vaslav Nijinsky's choreography for 'The Rite of Spring' was characterized by graceful, elevated, classical movements.
Statement II: Nijinsky deliberately used turned-in feet, angular arms, and heavy, earth-bound jumps to depict a primitive pagan ritual.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

246. Which fundamental principle differentiates classical ballet from early modern dance?
(A) Ballet focuses on defying gravity (elevation), whereas modern dance often embraces gravity and floor work.
(B) Ballet focuses on defying gravity (elevation), whereas modern dance often embraces gravity and floor work.
(C) Ballet rejects narrative, whereas modern dance exclusively tells fairy tales.
(D) Ballet utilizes improvisation, whereas modern dance is strictly codified.

247. Identify the correct pair of a stagecraft element and its function.
(A) Rake - The curtain used to close the stage
(B) Boom - The orchestra pit
(C) Scrim - The wooden floorboard
(D) Gel - A colored filter placed over a light fixture to change the color of the light

248. Which is the most appropriate description of a 'Dance Drama' in the modern Indian context?
(A) A full-length theatrical production involving characters, sets, lighting, and orchestral music to tell a cohesive story.
(B) A solo recital of abstract rhythmic patterns.
(C) A religious ritual performed in total darkness.
(D) A spoken-word play with no movement.

249. Given below are two statements regarding the influence of the Ballets Russes:
Statement I: The aesthetic principles of the Ballets Russes—integrating high art, music, and dance—influenced early Indian modern dancers like Uday Shankar.
Statement II: Uday Shankar sought to create a spectacular experience for Western audiences using sophisticated staging techniques.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

250. Which statement best summarizes the impact of the West on Indian dance production design in the 20th century?
(A) It transformed Indian dance into a frontal, visually sculpted theatrical experience through modern production design.
(B) It led to the complete erasure of traditional Indian dance vocabularies and regional performance styles.
(C) It resulted in Indian dancers exclusively performing European classical ballet repertoires and techniques.
(D) It had absolutely no significant effect on how Indian classical dances were traditionally staged or presented.

Direction : Please read the following source carefully.

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Based on the above source, attempt the following five questions.

261. How does the academic review frame the emergence of Modern Dance in the West?
(A) As a continuation of Russian state-sponsored academy training
(B) As a fundamental shift in traditional Indian production design
(C) As a stylistic replication of European court entertainments
(D) As a critical juncture in the history of international dance

262. The emergence of Modern Dance is described fundamentally as a reaction against what?
(A) The persistent lack of state funding in American dance institutions
(B) Rigid structures of classical ballet's history and development
(C) The modern lighting techniques recently imported from the East
(D) The expressive freedom often prioritized by major personalities

263. What did the new movement of Modern Dance prioritize over traditional classical techniques?
(A) Complex acoustic engineering
(B) Institutionalized court practices
(C) Expressive freedom
(D) Proscenium stage designs

264. What action was involved in the emergence of Modern Dance according to the case analysis?
(A) The strict preservation of all original European court traditions
(B) The establishment of diverse state-sponsored ballet academies
(C) The integration of traditional Indian choreographic methods
(D) Dismantling established balletic vocabularies

265. How do scholars characterize the period of Modern Dance's emergence?
(A) As a profound philosophical reevaluation of movement
(B) As merely a minor stylistic shift in classical ballet
(C) As an era devoid of conceptual frameworks
(D) As a phase that restricted individual expression

Direction : Please read the following source carefully.

A detailed historical case study focuses on the major personalities involved in the emergence of Modern Dance in the West. The research asserts that the emergence of this dance form cannot be understood solely through abstract conceptual shifts; rather, it was driven by the specific visions of major personalities. These figures in the West actively challenged the established history and development of classical ballet. The study examines how these major personalities formulated new movement philosophies, effectively becoming the architects of Modern Dance. By breaking away from the European and Russian ballet traditions, these individuals cultivated innovative pedagogical approaches in the West. The academic analysis highlights that the major personalities involved were instrumental in legitimizing Modern Dance as a rigorous academic and artistic discipline. Their contributions shifted the paradigm of international dance, establishing new frameworks for choreographic exploration. The research concludes that the emergence of Modern Dance in the West was inherently dependent on the radical methodologies introduced by these major personalities, whose individual artistic inquiries collectively forged a new, enduring trajectory in the broader landscape of dance history.

Based on the above source, attempt the following five questions.

266. What does the research assert drove the emergence of Modern Dance in the West?
(A) Purely abstract conceptual shifts
(B) The specific visions of major personalities
(C) The expansion of European court entertainments
(D) The preservation of Russian ballet pedagogies

267. What did the major personalities in the West actively challenge?
(A) The expressive freedom of various individualized movements
(B) Classical ballet's history and development
(C) The use of production design in theatrical performances

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in America, characterized by a blend of inherited Russian technical rigor and innovative structural adaptations. Scholars note that the history and development of classical ballet in America cannot be analyzed without acknowledging its direct lineage from Russian advancements. The case illustrates that the globalization of classical ballet involved significant interactions and structural shifts as it crossed continents. Ultimately, the transition from Russia to America underscores the dynamic nature of international dance, revealing how inherited traditions are perpetually reshaped by new regional histories and developmental contexts.

Based on the above source, attempt the following five questions.

256. What is the subject of the pivotal academic case discussed in the passage?
(A) The emergence and early rise of Modern Dance in Europe
(B) Classical ballet establishment in America
(C) The influence of traditional Indian dance on Western stagecraft
(D) The rejection of Russian methodologies by various European courts

257. How did the American context for classical ballet differ from that of Russia?
(A) It relied entirely on state-sponsored academies for long-term survival.
(B) It dismissed technical rigor in favor of achieving expressive freedom.
(C) It originated directly from traditional temple performance settings.
(D) It adapted to new cultural and institutional environments.

258. What characterized the unique development of classical ballet in America?
(A) Blended Russian technical rigor and structural adaptations
(B) The total abandonment of all inherited Russian technical rigor
(C) The immediate transition into diverse Modern Dance vocabularies
(D) A strict adherence exclusively to European court entertainment models

259. According to scholars, what must be acknowledged when analyzing the development of classical ballet in America?
(A) Its independence from any international dance interactions
(B) Its role in dismantling classical ballet techniques entirely
(C) Its direct lineage from Russian advancements
(D) Its focus on traditional Indian spatial arrangements

260. What does the transition of classical ballet from Russia to America reveal about international dance?
(A) Inherited traditions are perpetually reshaped by new regional contexts.
(B) Inherited traditions are entirely destroyed by cross-cultural shifts.
(C) Globalization has no significant impact on the structure of dance forms.
(D) Regional histories inhibit the technical advancement of classical ballet.

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Direction : Please read the following source carefully.

An extensive academic review investigates the emergence of Modern Dance in the West, framing it as a critical juncture in the history of international dance. The study posits that the emergence of Modern Dance was fundamentally a reaction against the rigid structures associated with the history and development of classical ballet in Europe, Russia, and America. The research details how the West became the primary incubator for this new movement, which prioritized expressive freedom over traditional classical techniques. According to the case analysis, the emergence of Modern Dance in the West involved a conscious dismantling of established balletic vocabularies. Scholars emphasize that this period of emergence was not merely a stylistic shift but a profound philosophical reevaluation of movement. The research highlights the conceptual frameworks that defined the emergence of Modern Dance in the West, noting its focus on individual expression. By examining this emergence, the study reveals the inherent tensions within Western dance history, illustrating how the push for modernization directly challenged and expanded the boundaries set by the earlier history and development of classical ballet conventions.

A recent academic study examines the history and development of classical ballet, tracing its initial roots in Europe before its significant expansion into Russia. The research highlights how European courts provided the foundational techniques for classical ballet. As the art form migrated to Russia, it underwent a crucial phase of development, transforming from a courtly entertainment into a highly disciplined, institutionalized practice. The study emphasizes that the Russian development of classical ballet was characterized by rigorous training methodologies and state-sponsored academies, which distinguished it from its earlier European iterations. Scholars argue that understanding this geographic shift is essential for comprehending the broader history of international dance interactions. The transition from Europe to Russia not only preserved the core principles of classical ballet but also elevated its technical demands. This historical trajectory demonstrates how regional contexts shape the evolution of dance forms. The researchers conclude that the European origins and the subsequent Russian advancements are inextricably linked, forming a continuous historical narrative that laid the groundwork for future global interactions in the realm of classical ballet.

Based on the above source, attempt the following five questions.

251. What is the primary focus of the academic study mentioned in the passage?
(A) The emergence of Modern Dance movements as a critique of ballet
(B) The history and development of ballet in Europe and Russia
(C) The influence of Western production design on diverse traditions
(D) The role of major personalities in establishing new choreography

252. According to the passage, what did European courts provide to classical ballet?
(A) The foundational techniques of the art form
(B) State-sponsored dance academies
(C) The concept of the proscenium stage
(D) Rigorous training methodologies for Modern Dance

253. How did classical ballet transform as it migrated to Russia?
(A) It abandoned complex technical demands for more expressive freedom.
(B) It became focused primarily on developing individual movement styles.
(C) It shifted from courtly entertainment to institutional practice.
(D) It adopted modern production design aesthetics from Western nations.

254. What distinguished the Russian development of classical ballet from its earlier European iterations?
(A) A focus on individual creative expression over rigid technique
(B) The complete rejection of all foundational European principles
(C) The introduction of modern acoustic engineering design methods
(D) Rigorous training and state-sponsored academies

255. What conclusion do the researchers draw regarding European origins and Russian advancements?
(A) They are entirely unrelated and separate historical phenomena.
(B) They demonstrate that regional contexts have no impact on dance.
(C) They are linked in a continuous historical narrative.
(D) They prove that classical ballet failed to elevate technical demands.

Direction : Please read the following source carefully.

Building upon the history and development of classical ballet in Europe and Russia, another pivotal academic case focuses on its subsequent establishment in America. The research explores how the American development of classical ballet represented a distinct chapter in the art form's history. Unlike the state-sponsored academies of Russia, the American context required classical ballet to adapt to new cultural and institutional environments. The study traces the history of how Russian methodologies were imported and subsequently modified to suit American aesthetics and organizational structures. This interaction facilitated a unique development of classical ballet

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(D) The formation of several new movement philosophies

268. What did these individuals cultivate after breaking away from European and Russian traditions?
(A) Innovative pedagogical approaches
(B) State-sponsored classical academies
(C) Traditional temple performance settings
(D) Strict adherence to classical ballet frameworks

269. How did the major personalities impact the status of Modern Dance?
(A) They relegated it to informal, non-academic settings.
(B) They ensured it remained a secondary stylistic shift.
(C) They legitimized it as a rigorous academic and artistic discipline.
(D) They confined it strictly to the principles of Russian technical rigor.

270. What is the conclusion regarding the emergence of Modern Dance in the West?
(A) It developed independently of any individual artistic inquiries or goals.
(B) It failed to establish a new trajectory within the history of dance.
(C) It was completely absorbed by existing conventions of classical ballet.
(D) It depended on radical methodologies of major personalities.

Direction : Please read the following source carefully.

A contemporary academic inquiry explores the influence of the West on Indian dance, specifically focusing on the parameters of production design. The research highlights that while the core movements of Indian dance remained traditional, the production design underwent significant transformations due to interactions with the West. The study meticulously documents how the influence of the West on Indian dance manifested in aspects such as stagecraft, lighting, and spatial arrangement. Historically, Indian dance was often performed in intimate or temple settings, but the influence of the West introduced the concept of the proscenium stage. This shift in production design necessitated new approaches to theatrical presentation. The academic case emphasizes that the influence of the West on Indian dance in terms of production design allowed for enhanced visual storytelling. Scholars argue that these Western production aesthetics did not dilute the traditional Indian dance forms but rather recontextualized them for modern, global audiences. The research concludes that understanding this specific influence of the West on production design is vital for analyzing the contemporary staging and international presentation of traditional Indian dance.

Based on the above source, attempt the following five questions.

271. What specific aspect of Indian dance does the academic inquiry focus on regarding Western influence?
(A) Core movement vocabularies
(B) The rejection of technical rigor
(C) Parameters of production design
(D) The dismantling of historical narratives

272. In what specific aspects did the influence of the West on Indian dance manifest?
(A) State-sponsored academies and institutional funding
(B) Stagecraft, lighting, and spatial arrangement
(C) European court techniques and Russian pedagogies
(D) Expressive freedom and individual movement philosophies

273. What Western concept fundamentally changed the historical performance settings of Indian dance?
(A) The philosophical reevaluation of movement
(B) The emergence of Modern Dance methodologies
(C) The rigorous training of classical ballet
(D) The concept of the proscenium stage

274. According to the case, what did the influence of the West on production design allow for in Indian dance?
(A) Enhanced visual storytelling
(B) The dilution of cultural heritage
(C) The replacement of traditional core movements
(D) A return to intimate temple settings

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(B) Renaissance
(C) Neoclassical
(D) Post-modern

217. Which is the most appropriate definition of 'Abhinaya' as it was adapted for the proscenium stage?
(A) Pure rhythmic footwork.
(B) The structural framework of the theatre.
(C) Expressional dance conveying narrative and emotions, requiring projected facial expressions under stage lights.
(D) The act of bowing to the audience at the end.

218. Given below are two statements regarding the proscenium stage in Indian dance:
Statement I: The use of off-stage microphones and recorded music allowed modern Indian dancers to utilize larger stage areas.
Statement II: In traditional settings, dancers were restricted by having to stay near seated musicians for aural synchronization.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

219. Which choreographer famously stated, "Movement never lies," reflecting the belief that the body visually expresses internal psychological truths?
(A) George Balanchine
(B) Merce Cunningham
(C) Marius Petipa
(D) Martha Graham

220. Identify the correct pair regarding an Indian dancer and their primary global collaboration.
(A) Rukmini Devi Arundale - Isadora Duncan
(B) Uday Shankar - Anna Pavlova
(C) Rabindranath Tagore - George Balanchine
(D) Shanti Bardhan - Martha Graham

221. Which cause primarily led to the integration of modern theatrical lighting in traditional Indian dance performances in the 20th century?
(A) The introduction and distribution of the electronic telegraph.
(B) A formal administrative decree issued by the British colonial government.
(C) The shift from daylight/oil-lit temple courtyards to enclosed, dark proscenium theatres.
(D) The total lack of available classical musicians to perform during live dance recitals.

222. Identify the incorrect statement regarding the influence of the West on Indian dance costume design.
(A) Costumes became uniform to present a clean, aesthetic look on stage.
(B) Heavy traditional textiles were replaced or altered to allow for greater agility.
(C) The concept of quick costume changes between acts was introduced.
(D) The classical Bharatanatyam costume was redesigned to look exactly like a Western tutu.

223. Given below are two statements regarding the Denishawn school:
Statement I: The Denishawn school was unique because it offered a curriculum that included ballet, barefoot modern dance, and adaptations of ethnic dances.
Statement II: Denishawn graduates generally rejected all forms of ethnic influence in their later choreographies.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct, but Statement II is incorrect.
(D) Statement I is incorrect, but Statement II is correct.

224. Which of the following best describes 'Chance Operations' as used by Merce Cunningham?
(A) Improvising entirely on stage with no prior rehearsal.
(B) Using methods like rolling dice to determine the sequence and spatial arrangement of movements.
(C) Relying on the audience to shout out instructions during the show.
(D) Waiting for the music to begin before

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represents a crucial dialogue in international dance interactions. The research identifies that the influence of the West primarily altered the visual and spatial dynamics of Indian dance performances. By adopting Western concepts of production design, Indian dance practitioners began utilizing advanced lighting plots and structural stage sets. The academic analysis emphasizes that the influence of the West on Indian dance did not alter the choreographic vocabulary but fundamentally shifted the production design paradigm. This interaction allowed traditional Indian dance narratives to be framed within contemporary theatrical conventions derived from the West. Scholars observe that evaluating the influence of the West on Indian dance in terms of production design provides insight into how traditional arts negotiate globalization. The study concludes that this specific influence of the West facilitated a synthesis, enriching the production design while maintaining the intrinsic cultural identity of Indian dance.

Based on the above source, attempt the following five questions.

281. What practical integration does the scholarly evaluation examine?
(A) Western techniques into the production design of Indian dance
(B) Russian ballet methodologies into European courts
(C) Modern Dance choreographies into classical ballet performances
(D) Indian spatial dynamics into American institutional structures

282. What dynamics of Indian dance performances were primarily altered by the influence of the West?
(A) Theoretical movement philosophies
(B) Visual and spatial dynamics
(C) State-sponsored academic frameworks
(D) Core choreographic vocabularies

283. What did Indian dance practitioners begin utilizing by adopting Western production design concepts?
(A) Intimate temple performance settings
(B) Advanced lighting plots and structural stage sets
(C) Rigid pedagogical standards from classical ballet
(D) Unstructured expressive movement techniques

284. What remained fundamentally unaltered despite the influence of the West on Indian dance?
(A) The choreographic vocabulary
(B) The production design paradigm
(C) The contemporary theatrical conventions
(D) The visual storytelling approach

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285. What is the ultimate result of the specific influence of the West on Indian dance production design according to the study?
(A) The complete erasure of all intrinsic cultural identity markers.
(B) A sharp decline in meaningful international dance interactions.
(C) Synthesis enriching design while maintaining identity.
(D) The transformation of traditional dances into classical ballets.

Direction : Please read the following source carefully.

A specialized historical analysis traces the critical transition period between the established history and development of classical ballet and the emergence of Modern Dance in the West. The research case posits that the history and development of classical ballet in Europe, Russia, and America created a dominant aesthetic standard that eventually provoked artistic dissent. This dissent culminated in the emergence of Modern Dance in the West. The study explores how major personalities involved in this transition actively critiqued the structural confines of classical ballet. The academic review highlights that the emergence of Modern Dance in the West was not a sudden rupture but a gradual philosophical shift driven by these major personalities. They sought to deconstruct the history and development of classical ballet to forge a more liberated movement vocabulary. Scholars argue that understanding this transition is essential for comprehending the broader spectrum of international dance interactions. The case concludes that the emergence of Modern Dance in the West is intrinsically linked to the preceding history and development of classical ballet, acting as both a continuation and a definitive critique.

modern dance. It provided an eclectic curriculum that included adaptations of Asian and other global styles, fostering a creative environment for students. Many influential pioneers, such as Martha Graham and Doris Humphrey, trained there before departing to develop their own distinct movement philosophies and techniques.

46. (D) Expressionist dance focusing on stark emotional realities and absolute dance.
Ausdruckstanz, or expressionist dance, was a movement in Germany led by Mary Wigman. It focused on the dancer's internal emotional state and the expression of stark human realities rather than technical beauty. This style often utilized masks and percussion, emphasizing absolute dance where the movement was independent of external narratives or musical structures, seeking a more visceral, raw experience.

47. (A) I, II, and III only
Martha Graham's technique is built on the core principles of contraction and release, derived from the natural cycle of breathing. Her vast repertoire includes masterpieces like Appalachian Spring and often draws from Greek mythology or American history. While she collaborated with prominent composers and designers, she did not write her own scores, nor did she reject the use of sets.

48. (A) P-3, Q-2, R-1, S-4
Kurt Jooss created the anti-war masterpiece The Green Table. Alvin Ailey is famous for Revelations, a tribute to African-American spiritual heritage. José Limón choreographed The Moor's Pavane, a distillation of Shakespeare's Othello. Paul Taylor created Esplanade, a work renowned for its use of pedestrian movements like running and sliding, showcasing his signature blend of athleticism and profound musicality.

49. (B) Merce Cunningham
Merce Cunningham developed a unique choreographic process that utilized chance operations, such as rolling dice or tossing coins. This method determined the sequence of movements, the number of dancers, and their spatial paths on the stage. By removing personal choice and narrative intent, he aimed to discover unexpected movement possibilities and ensure that dance remained an independent and objective art form.

50. (A) I, III, II, IV
The Denishawn School was established in 1915, followed by the German Ausdruckstanz movement in the 1920s. The Judson Dance Theater emerged in the early 1960s as a radical collective of avant-garde artists. Finally, the formal postmodern movement, exemplified by groups like the Grand Union, developed in the late 1960s and 1970s, further challenging the definitions of traditional performance.

51. (C) Merce Cunningham
Merce Cunningham collaborated with composer John Cage for several decades, revolutionizing the relationship between dance and music. They believed that these two art forms should exist independently within the same performance space, rather than one being used to support or illustrate the other. This radical approach allowed the dance and music to meet only at the moment of the actual performance.

52. (D) It centers on the physical tension between balance and imbalance, known as 'fall and recovery'.
Doris Humphrey's movement philosophy is based on the theory of fall and recovery. This concept explores the physical and psychological drama inherent in the body's struggle against gravity. It represents the arc between the safety of vertical balance and the danger of falling. By utilizing the breath and weight, her technique creates a dynamic ebb and flow of energy and motion.

53. (A) Both Statement I and Statement II are correct.
The Lester Horton technique is a whole-body approach designed to strengthen and lengthen the muscles through corrective exercises and spatial explorations. Alvin Ailey, one of Horton's most famous students, heavily integrated these principles into his own choreography. This training provided the technical foundation for the Alvin Ailey American Dance Theater, combining athletic power with expressive, fluid modern dance movements.

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293. According to the case, what did Indian dance lack prior to interaction with the West?
(A) Historically intimate or sacred temple performance settings.
(B) A well-established and traditional choreographic vocabulary.
(C) Advanced and enhanced visual storytelling techniques for stage.
(D) Formal production design structures from the West.

294. What specific adoptions were included in the influence of the West on Indian dance production design?
(A) The technical rigor inherited from the Russian academy system.
(B) Acoustic engineering and set construction.
(C) The deconstruction of established classical ballet vocabularies.
(D) Profound philosophical reevaluations of individual movement.

295. What was the fundamental result of integrating Western production design strategies into Indian dance?
(A) It completely replaced the classical movement core with modern techniques.
(B) It dismantled traditional frameworks and established new movement philosophies.
(C) It modernized the presentation while preserving the classical movement core.
(D) It reverted the art form back to informal temple settings.

Direction : Please read the following source carefully.

A comprehensive academic review synthesizes the key components of international dance interactions, specifically analyzing the history and development of classical ballet, the emergence of Modern Dance in the West, and cross-cultural production design. The study asserts that the history and development of classical ballet across Europe, Russia, and America established the initial networks for international dance exchange. This foundational history subsequently provided the structural foil for the emergence of Modern Dance in the West. The research highlights how major personalities involved in the West actively reshaped global dance paradigms. Furthermore, the study connects these Western developments to their broader global impact, specifically the influence of the West on Indian dance in terms of production design. The academic case argues that these three phenomena—ballet's global development, the emergence of Modern Dance, and the Western influence on Indian production design—are interconnected chapters of international interaction. The scholars conclude that analyzing the history and development of classical ballet alongside the emergence of Modern Dance and production design influences provides a holistic understanding of how international dance continually evolves through cross-cultural synthesis.

Based on the above source, attempt the following five questions.

296. What components are synthesized in the comprehensive academic review?
(A) State-sponsored funding models and historical court patronage systems.
(B) Modern acoustic engineering techniques and traditional temple settings.
(C) The preservation of Russian pedagogy in American dance environments.
(D) Ballet, Modern Dance, and production design.

297. What did the history and development of classical ballet establish according to the study?
(A) The initial networks for international dance exchange
(B) The foundational principles of Modern Dance methodologies
(C) The primary concepts for Indian stagecraft
(D) A universal rejection of expressive freedom

298. What did the foundational history of classical ballet provide for the emergence of Modern Dance?
(A) A rigid pedagogical standard to emulate strictly
(B) A structural foil
(C) Advanced lighting plots
(D) The proscenium stage setting

299. To what broader global impact does the study connect the Western developments in dance?
(A) The establishment of various historical European court patronage systems.
(B) Western influence on Indian production

design.

(C) The immediate dissolution of all traditional Indian dance narratives.

(D) The return of classical ballet training entirely to Russian institutions.

300. How do scholars view ballet's development, Modern Dance's emergence, and Western production influences?

(A) As interconnected chapters of international interaction

(B) As entirely separate historical events with no relation

(C) As phenomena that destroyed the history of international dance

(D) As isolated regional shifts devoid of cross-cultural synthesis

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ANSWERS

1. (B) King Louis XIV
King Louis XIV, known as the Sun King, was a passionate dancer who professionalized ballet by founding the Académie Royale de Danse. This institution established formal standards and codified the vocabulary of classical dance. His patronage transitioned ballet from a courtly pastime into a disciplined theatrical art form, ensuring its preservation and development as a professional discipline throughout Europe.

2. (A) I, II, and III only
Ballet began in Italian Renaissance courts during the fifteenth century before migrating to France. Catherine de' Medici played a vital role by introducing Italian dance influences to the French court. The landmark production Ballet Comique de la Reine is recognized as the first grand ballet. However, terminology is based on the French language, as it was codified in Paris.

3. (A) Both Statement I and Statement II are correct.
The Romantic era emphasized the supernatural, portraying ballerinas as ethereal beings such as sylphs and wilis. This thematic shift was supported by technological advancements like gas lighting in nineteenth-century theaters. Gaslight allowed for dimming and soft illumination, which helped create the moody, moonlight-filled atmospheres essential for conveying the mystical and otherworldly nature of these iconic Romantic dance performances.

4. (D) Jean-Georges Noverre - Ballet d'action
Jean-Georges Noverre was a revolutionary figure who developed the concept of ballet d'action. He advocated that dance should be a cohesive narrative rather than a series of disconnected technical displays. His philosophy emphasized that movement, music, and scenery must work together to express character and emotion, fundamentally changing how stories were told through the medium of classical dance.

5. (A) Both A and R are true and R is the correct explanation of A.
Marie Taglioni transformed ballet technique by popularizing dancing en pointe during the 1830s. Her performance in La Sylphide utilized this new skill to enhance her character's ethereal and spiritual nature. By rising onto her toes, she created an illusion of weightlessness and supernatural grace, which became a defining characteristic of the Romantic era ballerina's technical and artistic repertoire.

6. (B) The Imperial Russian Ballet rejected French and Italian techniques.
Russian classical ballet thrived by synthesizing the French style of grace and the Italian school of technical virtuosity. While Marius Petipa, the father of classical ballet, led this development, the Imperial Russian Ballet embraced and refined these European techniques. The company did not reject them; instead, it combined these elements with Russian athleticism to create a unique, prestigious style.

7. (A) I, III, IV, and V only
Founded by Sergei Diaghilev, the Ballets Russes was a groundbreaking company that collaborated with major artists like Picasso and composers like Stravinsky. Although its dancers were Russian, the company was based in Paris and toured internationally rather than performing in Russia. Michel Fokine served as its first choreographer, while Nijinsky's provocative The Rite of Spring famously caused public riots.

8. (A) A scene featuring the ballerina and female corps de ballet in traditional white tutus.
The term ballet blanc, meaning white ballet, refers to scenes involving a female lead and a large ensemble of women dressed in white tutus. These segments typically depict supernatural worlds, such as the kingdom of the Wilis or the swan-filled lake. This visual uniformity creates a dreamlike, ethereal atmosphere that became a hallmark of the Romantic and Classical traditions.

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Based on the above source, attempt the following five questions.

286. What transition period does the specialized historical analysis trace?
(A) From Russian state-sponsored academies to European courts
(B) From intimate temple settings to the proscenium stage
(C) From traditional choreographic vocabularies to advanced lighting plots
(D) From classical ballet's dominance to the emergence of Modern Dance

287. What did the established history and development of classical ballet create that provoked artistic dissent?
(A) An unstructured movement philosophy
(B) A framework for Indian production design
(C) A dominant aesthetic standard
(D) A lack of technical training methodologies

288. What action was taken by the major personalities involved in the transition?
(A) They reinforced the existing structural confines of classical ballet.
(B) Critiqued structural confines of classical ballet.
(C) They imported traditional Indian stagecraft and spatial arrangements.
(D) They rejected the concept of formal academic pedagogical approaches.

289. How is the emergence of Modern Dance in the West characterized in the academic review?
(A) As a sudden and largely inexplicable rupture in dance history.
(B) As a direct result of changes in Western theatrical production design.
(C) As an exact replication of European court-sponsored patronage models.
(D) Gradual philosophical shift driven by personalities.

290. What did the major personalities seek to forge by deconstructing classical ballet?
(A) A more liberated movement vocabulary
(B) State-sponsored academies in America
(C) A rigid pedagogical standard
(D) A bifurcated narrative of European origins

Direction : Please read the following source carefully.

A recent pedagogical study investigates the specific methodologies through which the influence of the West on Indian dance in terms of production design was actualized. The research focuses on the mechanics of this interaction, noting that the influence of the West introduced systematic approaches to stage management and production design into the realm of Indian dance. According to the case, before this interaction, Indian dance lacked the formal production design structures prevalent in the West. The academic evaluation highlights that the influence of the West on Indian dance in terms of production design included the adoption of standardized acoustic engineering and set construction. Scholars assert that analyzing these methodologies reveals the depth of the influence of the West on Indian dance. The study emphasizes that this interaction was a deliberate integration of production design strategies rather than a passive absorption. Ultimately, the research concludes that the influence of the West on Indian dance in terms of production design fundamentally modernized the presentation of the art form, aligning it with international theatrical standards while preserving its classical movement core.

Based on the above source, attempt the following five questions.

291. What is the pedagogical study primarily investigating?
(A) The philosophical shift that eventually created Modern Dance in the West.
(B) The history and development of all classical ballet academies in Russia.
(C) Methodologies of Western influence on Indian design.
(D) The major personalities involved in establishing state-sponsored academies.

292. What did the influence of the West introduce to the realm of Indian dance?
(A) Systematic stage management and production design.
(B) Traditional court patronage and specific aesthetic boundaries.
(C) Radical methodologies for achieving individual expressive freedom.
(D) An entirely new and distinct classical movement core technique.

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18. (A) P-3, Q-4, R-1, S-2
George Balanchine and Lincoln Kirstein founded the New York City Ballet to showcase neoclassical works. Lucia Chase and Richard Pleasant established the American Ballet Theatre to present a wide repertoire. Arthur Mitchell founded the Dance Theatre of Harlem, the first black classical company. Robert Joffrey created the Joffrey Ballet, known for its unique blend of classical and contemporary styles.

19. (C) He pioneered 'psychological ballet' by expressing internal character emotions through movement.
Antony Tudor was a groundbreaking choreographer who introduced the concept of psychological ballet. Instead of focusing on supernatural creatures or pure technique, his works explored the complex inner lives and emotional conflicts of human characters. By integrating subtle gestures and nuances into classical vocabulary, he allowed dancers to convey profound psychological depth and realistic interpersonal relationships on the stage.

20. (A) I, III, II, IV
King Louis XIV founded the first dance academy in the seventeenth century, followed by Pierre Beauchamp, who codified the basic positions. In the late nineteenth century, Marius Petipa led the Russian Imperial Ballet during its golden age. Finally, in the early twentieth century, Sergei Diaghilev revolutionized the art form with the Ballets Russes, marking a shift toward modernism.

21. (C) The Sleeping Beauty
The Grand Pas de Deux is a structured highlight of classical ballets codified by Marius Petipa during the Russian Imperial era. This multi-part sequence showcases the technical mastery and partnership of the principal dancers. The Sleeping Beauty is a prime example of this tradition, featuring the celebrated Act III wedding pas de deux, which follows the formal classical structure perfectly.

22. (B) Entrée, Adagio, Variations, Coda
The traditional Grand Pas de Deux follows a strict four-part structure designed to showcase technical range. It begins with the Entrée, where the couple enters the stage. This is followed by the Adagio, featuring controlled balances and lifts. Then, each dancer performs solo Variations to display individual virtuosity. Finally, the Coda reunites the pair for a fast-paced, high-energy technical finale.

23. (C) Statement I is correct, but Statement II is incorrect.
The ballet tutu underwent a significant transformation as technique advanced. The long, bell-shaped romantic tutu was replaced by the shorter classical tutu to provide audiences with a clear view of the dancer's intricate leg movements and footwork. However, even the romantic tutu remained relatively modest, reaching the calf or ankle, rather than exposing the entire leg up to the hip.

24. (A) I, II, and IV only
The French Revolution prompted a move away from aristocratic glorification and mythological themes toward stories about common people. Dancers adopted simpler, less restrictive attire that reflected the fashion of the era. While the Paris Opera Ballet faced significant challenges and ideological shifts during this period, it was not permanently shut down; instead, it adapted to the new political climate.

25. (A) Both A and R are true and R is the correct explanation of A.
The 1913 premiere of The Rite of Spring caused a scandal because it violated every established rule of classical ballet. Vaslav Nijinsky's choreography utilized turned-in feet, hunched postures, and primitive, stamping movements. Combined with Igor Stravinsky's jarring, dissonant musical score, these aesthetic choices were so radical and unexpected that the audience responded with unprecedented physical hostility and public outrage.

26. (A) Arabesque
An arabesque is a fundamental ballet pose where the dancer stands on one supporting leg while extending the other leg behind the body. The working leg is typically held straight and at a right angle or higher. This position creates a long, elegant line from the fingertips to the toes, symbolizing grace and the extension of movement into the space.

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27. (A) I, II, and IV only
During the Renaissance, dance was an essential social skill for the nobility and was featured in elaborate court spectacles used for political allegory. Manuals were published to codify steps for courtiers to learn. However, these early ballets were performed by the nobility themselves in palace halls rather than by professional female dancers on modern proscenium stages.

28. (A) P-1, Q-2, R-3, S-4
In the first position, heels touch while feet turn outward. The second position separates the feet by about twelve inches. In the third position, the front heel touches the middle of the back foot. The fifth position, the most demanding, requires the heel of the front foot to touch the toe of the back foot, creating a tight, parallel alignment.

29. (C) The art of creating and arranging dances.
Choreography is the specialized art of designing and structuring sequences of movement for a performance. In classical ballet, a choreographer organizes steps, formations, and dramatic actions to interpret music or tell a story. This creative process involves balancing technical difficulty with aesthetic expression, ensuring that the dancers' movements form a cohesive and visually compelling work of performing art.

30. (A) III, I, II, IV
The Académie Royale de Danse was established in France in 1661. The Italian Cecchetti method was codified in the late nineteenth and early twentieth centuries. Agrippina Vaganova developed her Russian system in the 1930s. Finally, the School of American Ballet was founded in 1934, marking the formalization of training in the United States under George Balanchine's artistic direction.

31. (A) Margot Fonteyn - Royal Ballet (UK)
Margot Fonteyn was a celebrated prima ballerina assoluta of the Royal Ballet in the United Kingdom, known for her long-standing partnership with Rudolf Nureyev. Other famous dancers mentioned are associated with different institutions; for example, Galina Ulanova and Maya Plisetskaya were legendary stars of the Bolshoi Ballet in Russia, rather than the Paris Opera or American Ballet Theatre.

32. (B) The Mariinsky is known for a robust, highly dramatic style compared to the Bolshoi's pure classicism.
Traditionally, the Mariinsky Ballet in St. Petersburg is renowned for its elegant, pure classicism and strict adherence to traditional form. Conversely, the Bolshoi Ballet in Moscow is famous for its powerful, athletic, and highly dramatic performance style. Both companies are pillars of the Russian ballet tradition and have played instrumental roles in developing and preserving classical dance techniques globally.

33. (D) Statement I is incorrect, but Statement II is correct.
En pointe technique was developed for female dancers during the Romantic era to create an illusion of supernatural weightlessness. It was never intended as a display of strength for male dancers. The equipment used by ballerinas evolved significantly over time, transitioning from soft, unreinforced satin slippers to the modern toe shoe, which features a hardened box for support and stability.

34. (A) I, II, and III only
Coppélia is a famous comedic ballet choreographed by Arthur Saint-Léon, centering on a mechanical doll that comes to life. It serves as a bridge between the Romantic and Classical eras, blending ethereal elements with technical virtuosity. While it incorporates various European folk dances, such as the czardas and mazurka, it was not specifically influenced by Russian folk tales.

35. (A) Both A and R are true and R is the correct explanation of A.
Sergei Diaghilev transformed ballet through his concept of Gesamtkunstwerk, or a total work of art. By commissioning leading visual artists like Picasso and composers like Stravinsky, he ensured that design and music were as significant as the choreography. This collaborative approach broke traditional boundaries, creating innovative productions where all artistic elements were integrated into a unified and revolutionary whole.

36. (D) The shift from court ballrooms to raised proscenium stages.
Early court ballets were performed on flat ballroom floors and viewed from above, making

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floor patterns the primary visual focus. When performances moved to raised proscenium stages, the audience viewed the dancers from the front. This change in perspective encouraged choreographers to develop vertical and aerial movements, including higher jumps and more complex footwork, to enhance the visual spectacle.

37. (A) I, II, IV, and V only
Bronislava Nijinska was a pioneering choreographer for the Ballets Russes and the sister of Vaslav Nijinsky. Her work, including the masterpiece Les Noces, was noted for its modern use of architectural groupings and geometric patterns. Unlike her predecessors who focused on traditional story ballets, she embraced modernist aesthetics, contributing significantly to the evolution of contemporary movement within a classical framework.

38. (A) P-3, Q-4, R-2, S-1
Romantic ballet focuses on ethereal spirits and nature. Classical ballet is defined by short tutus, extreme technical feats like fouettés, and a strict dancer hierarchy. Renaissance court ballet featured aristocratic spectacles in heavy dress. Neoclassical ballet, pioneered by Balanchine, often utilizes simple leotards and focuses on pure, plotless dance movement, removing the elaborate sets of earlier periods.

39. (D) Russian Classical Ballet
Russian Classical Ballet, particularly during the era of Marius Petipa, is defined by its strict adherence to codified turnout, symmetrical formations of the corps de ballet, and high technical virtuosity. Performances often follow a formal structure designed to showcase the skill and precision of the dancers within a spectacular theatrical setting, emphasizing order, discipline, and refined classical technique.

40. (A) II, I, IV, III
Isadora Duncan pioneered modern dance at the turn of the twentieth century. Martha Graham followed by establishing her influential technique and company in the 1920s. Merce Cunningham introduced avant-garde chance operations in the mid-twentieth century. Trisha Brown emerged later in the 1960s as a key figure in the postmodern movement, exploring pedestrian movement and unconventional performance spaces.

41. (C) Isadora Duncan
Isadora Duncan is widely recognized as the mother of modern dance for her revolutionary rejection of classical ballet's rigidity. She abandoned corsets, pointe shoes, and formal technique in favor of natural, flowing movements inspired by Greek aesthetics and the rhythms of nature. Her belief that dance should be an expression of the inner spirit laid the foundation for modern dance.

42. (A) Merce Cunningham - Intense emotional narrative
Merce Cunningham was a pioneer who rejected the use of intense emotional narratives in dance. Instead, he championed the idea that movement is its own subject, often using chance operations to determine the structure of a piece. Unlike Martha Graham's focus on psychological drama, Cunningham's work emphasized pure movement and the independence of dance from its musical accompaniment.

43. (A) Both Statement I and Statement II are correct.
Isadora Duncan famously performed barefoot in simple tunics, rejecting the restrictive costumes and artificial geometry of classical ballet. She believed that dance should be a natural expression of the human spirit and the soul, rather than a display of rigid technical rules. Her philosophy emphasized flowing, organic movements that sought to reconnect the body with its innate emotional and spiritual rhythms.

44. (A) I, II, and IV only
Loie Fuller was a visionary pioneer of theatrical lighting and stagecraft. Her famous Serpentine Dance utilized voluminous silk costumes and multi-colored lights to create abstract, moving images. She held several patents for her lighting innovations and chemical dyes. Fuller did not rely on classical ballet technique; instead, she focused on the transformative visual interplay between fabric, motion, and light.

45. (A) Both A and R are true and R is the correct explanation of A.
The Denishawn School, founded by Ruth St. Denis and Ted Shawn, was fundamental to American

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9. (A) II, III, I, IV
Ballet Comique de la Reine debuted in 1581 during the Renaissance. La Sylphide premiered in 1832, marking the height of the Romantic era. Swan Lake followed in its revised form in 1895 during the Russian Classical period. Finally, The Rite of Spring premiered in 1913, representing the avant-garde movement of the early twentieth century and the innovative Ballets Russes.

10. (A) P-2, Q-1, R-4, S-3
Pierre Beauchamp codified the five basic foot positions still used in training today. Marie Camargo shortened her skirts to showcase her intricate footwork and jumps. Jean-Georges Noverre advocated for ballet d'action, focusing on narrative and expression. Sergei Diaghilev was the visionary impresario who founded the Ballets Russes, transforming dance through collaborations with revolutionary composers and various avant-garde artists.

11. (D) Anna Pavlova
Anna Pavlova is famously associated with the solo piece The Dying Swan, which was created for her by choreographer Michel Fokine. The work emphasizes her delicate artistry and expressive qualities, mirroring the swan's final moments of life. This iconic performance became a signature role for Pavlova, traveling with her globally and cementing her reputation as a legendary ballerina.

12. (B) George Balanchine - Giselle
Giselle is a quintessential Romantic ballet, originally choreographed by Jean Coralli and Jules Perrot in 1841. George Balanchine, however, was a twentieth-century pioneer known for founding neoclassical ballet. His style focused on plotless works, speed, and musicality rather than the supernatural narratives and ethereal themes characteristic of the nineteenth-century Romantic era to which the ballet Giselle belongs.

13. (C) Statement I is correct, but Statement II is incorrect.
The Vaganova method is a comprehensive training system developed by Agrippina Vaganova, which synthesizes elements of French, Italian, and Russian styles. Contrary to being narrow, the method emphasizes the simultaneous involvement of the entire body, including the arms, head, and torso. It is designed to develop both technical strength and artistic expressiveness through a scientifically structured pedagogical approach.

14. (D) The dominance of the male dancer over the female ballerina
The Romantic era was characterized by the rising prominence of the female ballerina, who represented ethereal spirits and supernatural beings. During this period, the male dancer's role was largely reduced to that of a supporting partner whose primary function was to lift and showcase the ballerina. This shift made the female figure the central focus of artistic and technical interest.

15. (A) Both A and R are true and R is the correct explanation of A.
George Balanchine pioneered neoclassical ballet by emphasizing pure movement and musicality over literal storytelling. In seminal works like Agon and Apollo, he removed elaborate sets and traditional costumes to allow the audience to focus on the choreography itself. By treating the dancer as an instrument of the music, he redefined ballet for the modern era through technical precision.

16. (B) George Balanchine
George Balanchine is renowned for a style that emphasizes geometric patterns, extreme speed, and a direct response to the music. His neoclassical approach frequently utilized the scores of Igor Stravinsky. By eliminating traditional pantomime and narrative structures, he focused entirely on the visual representation of musical phrasing, creating a sophisticated and streamlined aesthetic that prioritized pure, technical dance.

17. (A) I, II, and IV only
Russian figures like Mikhail Mordkin were essential in introducing ballet to America. Lincoln Kirstein collaborated with George Balanchine to create the School of American Ballet, establishing a foundation for the art form. Jerome Robbins further innovated by blending classical technique with jazz and vernacular dance. American Ballet Theatre, however, was founded to perform a diverse repertoire including classical masterpieces.

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54. (A) II, III, and IV only
Post-modern dance in the 1960s rejected the dramatic narratives and spectacular elements of traditional ballet and modern dance. The Judson Dance Theater was the epicenter of this movement, where artists like Yvonne Rainer utilized pedestrian actions and everyday movements. Her No Manifesto explicitly renounced virtuosity and magic, seeking to strip dance down to its most essential, non-theatrical physical components.

55. (A) Both A and R are true and R is the correct explanation of A.
Revelations is a cornerstone of modern dance because it powerfully expresses the African-American experience through traditional spirituals, gospel music, and blues. Alvin Ailey's choreography explores themes of faith, sorrow, and ultimate joy, making the work deeply relatable to diverse audiences worldwide. Its enduring popularity stems from its ability to celebrate a specific cultural heritage while conveying universal human emotions.

56. (A) Decentralization
Alwin Nikolais used the term decentralization to describe his approach to dance theater. He sought to move away from the traditional focus on the dancer's individual personality or ego. Instead, he integrated the performer into a total environment of light, sound, fabric, and motion, treating the human body as just one element within a larger, abstract, and multimedia theatrical composition.

57. (A) I, III, IV, and V only
Pina Bausch was the leading figure of German Tanztheater, known for her deeply psychological and emotionally raw works. Pieces like Café Müller explored human relationships and vulnerabilities. Her productions often featured immersive sets, such as stages covered in dirt, carnations, or water. By combining dance with speech and dramatic action, she fundamentally expanded the boundaries of what constitutes modern dance theater.

58. (A) P-3, Q-1, R-4, S-2
Charles Weidman utilized kinetic pantomime to abstract everyday gestures. Isadora Duncan believed movement originated in the solar plexus. Merce Cunningham introduced chance operations to determine choreographic sequences. Doris Humphrey developed the theory of fall and recovery to explore the body's relationship with gravity. These diverse philosophies shaped the foundations of modern dance by providing new ways to generate and understand movement.

59. (D) A shift towards individual expression and rebellion against formalized rules.
The emergence of modern dance in the early twentieth century was primarily a rebellion against the rigid constraints and artificiality of classical ballet. Pioneers sought to create an art form that emphasized individual expression, natural movement, and the exploration of the human condition. This shift allowed for greater creative freedom, leading to various techniques that prioritized internal emotional truths over external form.

60. (A) III, II, IV, I
Loie Fuller's Serpentine Dance appeared in the late nineteenth century. Martha Graham's Appalachian Spring premiered in 1944. José Limón's The Moor's Pavane was created in 1949. Finally, Alvin Ailey's iconic Revelations was first performed in 1960. This timeline illustrates the progression from early theatrical experiments with light and fabric to the development of established modern dance techniques and narratives.

61. (C) She strictly taught the Vaganova ballet method.
Ruth St. Denis was a pioneer of modern dance, not a classical ballet teacher. She co-founded the Denishawn School, which emphasized an eclectic curriculum including her signature oriental-style dances. Her work, such as the solo Radha, was inspired by Asian spirituality and aesthetics rather than the strict Vaganova method, which is a specific Russian system for training professional classical ballet dancers.

62. (D) Strict adherence to outward rotation (turnout) of the legs
Martha Graham's technique is defined by her departure from the conventions of classical ballet. While she utilized bare feet, explored the floor, and emphasized the freedom of the torso through contraction and release, she did not require strict adherence to outward rotation, or

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role in establishing a distinct American identity within the world of classical dance.

132. (D) Chance Dance - Merce Cunningham
Merce Cunningham is the primary proponent of chance dance, a method where choreographic decisions are made through random processes like rolling dice. This approach removes the choreographer's personal intent and narrative structure. Other correctly matched concepts include Martha Graham's contraction and release and Doris Humphrey's fall and recovery, which are foundational principles of their respective and distinct modern dance techniques and philosophies.

133. (C) Statement I is correct, but Statement II is incorrect.
Labanotation, developed by Rudolf Laban, is a highly comprehensive and versatile system for recording human movement. While it is certainly capable of documenting classical ballet, it was designed to record any type of movement, including modern dance, folk dance, and even everyday gestures. This universality makes it an invaluable tool for researchers, choreographers, and historians seeking to preserve diverse forms of physical expression.

134. (A) I, III, and IV only
Michel Fokine was a major reformer who believed that ballet should be a unified work of art integrating dance, music, and painting. He argued that choreography should be expressive and appropriate to the specific theme or period of the work. Among his famous creations is The Dying Swan for Anna Pavlova. He rejected the rigid requirements of the past, such as mandatory technical tricks.

135. (A) Both A and R are true and R is the correct explanation of A.
The introduction of recorded music had a profound impact on dance production by eliminating the need for a live orchestra. This allowed for more flexibility in stage design and significantly reduced the costs and logistical challenges of international touring. Consequently, many companies were able to perform on a wider variety of stages, facilitating the global spread and accessibility of different dance styles.

136. (A) The Nutcracker
The Nutcracker is a beloved classical ballet composed by Tchaikovsky and originally choreographed by Marius Petipa and Lev Ivanov. Its narrative centers on a young girl's Christmas Eve journey to a magical land, featuring the famous Sugar Plum Fairy. This ballet has become a holiday tradition worldwide, showcasing technical virtuosity through its various character dances and the grand second-act pas de deux.

137. (A) I, II, III, and V only
The history of dance is closely tied to the spaces in which it is performed. From the galleries of Renaissance courts to the frontal orientation of the proscenium stage, performance environments have dictated choreographic choices. Postmodern dancers in the 1960s returned to non-traditional spaces to challenge these conventions. While the proscenium stage remains common, contemporary dance continues to explore various multi-directional and site-specific locations.

138. (A) To hide lighting instruments and rigging from the audience's view.
In theatrical production, borders and scalloped curtains are used primarily to mask the upper areas of the stage. They hide lighting fixtures, scenery tracks, and other rigging equipment from the audience's view, ensuring that the focus remains on the performance. These masking elements are essential for maintaining the theatrical illusion and creating a clean, professional look for the stage and its surroundings.

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139. (A) I, II, III, IV
Marius Petipa led the Russian Imperial Ballet in the late nineteenth century. Vaslav Nijinsky was a star of the early twentieth-century Ballets Russes. George Balanchine began his career in Russia before moving to America in the 1930s to pioneer neoclassical ballet. Finally, Mikhail Baryshnikov rose to international fame in the late twentieth century after defecting from the Soviet Union, becoming a global icon.

140. (A) P-1, Q-2, R-3, S-4
The proscenium arch created a sharp frontal focus and separated the audience from the performers. Modern lighting replaced the flat illumination of oil lamps, enabling dramatic mood changes. Tailored costumes were designed

the way for a contemporary Indian dance style that was accessible to global audiences while remaining deeply connected to its own diverse cultural heritage.

72. (A) He strictly performed classical Bharatanatyam in its traditional temple format.
Uday Shankar did not perform traditional Bharatanatyam. Instead, he developed a unique, creative style that blended various Indian movements with Western stagecraft. His collaborations with Anna Pavlova and his use of theatrical lighting were revolutionary. He focused on creating large-scale ballets and duets based on Indian mythological and social themes, designed specifically for presentation on the modern proscenium stage.

73. (A) Both Statement I and Statement II are correct.
Anna Pavlova recognized Uday Shankar's talent and urged him to explore his own Indian heritage rather than studying Western ballet. Heeding her advice, Shankar synthesized Indian classical and folk styles to create a new theatrical form. This approach allowed him to present Indian culture through a modern lens, making it suitable for international audiences while preserving the essence of Indian movement.

74. (A) I, II, and III only
The transition of Indian dance to the proscenium stage required significant adaptations. Dancers had to adopt a frontal orientation, and production elements like the cyclorama and painted backdrops were introduced to enhance the theatrical setting. Traditional repertoires were also shortened to accommodate standard theater durations. However, Indian dancers continued to use traditional instruments, often arranging them in larger orchestral ensembles.

75. (A) Both A and R are true and R is the correct explanation of A.
Rukmini Devi Arundale was instrumental in the revival of Bharatanatyam, which included a major overhaul of its visual presentation. She replaced the traditional draped sarees with tailored, stitched costumes that were aesthetically pleasing and practical for the stage. This redesign helped make the dance more acceptable to middle-class society and ensured that the performer's movements remained modest and clear.

76. (B) Use of complex proscenium stagecraft, lighting, and thematic structuring
Rabindranath Tagore's dance dramas were heavily influenced by his exposure to Western theater. He utilized the proscenium stage and modern lighting to create evocative atmospheres that complemented his lyrical and thematic narratives. By integrating these Western theatrical elements with Indian music and dance, he created a sophisticated new form of performance that was both culturally rooted and modern in its presentation.

77. (A) I, II, IV, and V only
Madame Menaka was a pioneer who adapted Kathak for the theatrical stage, creating group choreographies that mirrored the structure of Western ballets. Her company's success at the 1936 Berlin International Dance Olympiad brought global recognition to Indian dance. She worked tirelessly to elevate the status of Kathak performers and integrated modern stagecraft, including professional lighting, into her sophisticated dance productions.

78. (D) A staged production using dance, music, and lighting to tell a story, similar to Western ballet.
The concept of dance drama in modern India refers to a full-scale theatrical production that tells a story through the medium of dance. Influenced by Western ballet, these productions utilize sets, professional lighting, and synchronized music to create a cohesive narrative. This form moved away from solo recitals and ritualistic performances, focusing instead on dramatic storytelling designed for a seated theater audience.

79. (A) III, I, II, IV
Rabindranath Tagore began creating his influential dance dramas in the early twentieth century. Anna Pavlova's landmark collaboration with Uday Shankar took place in the 1920s. Shanti Bardhan founded the Little Ballet Troupe in the mid-twentieth century, creating innovative puppet-themed works. Chandralekha emerged later in the century, pioneering post-modern choreographies that challenged traditional norms and integrated yoga and martial arts.

80. (A) P-4, Q-2, R-3, S-1
Uday Shankar combined European theatricality with Indian themes at his center in Almora.

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George Balanchine's arrival, facilitated by Lincoln Kirstein, led to the creation of a uniquely American neoclassical style. While Russian influence was strong, it did not eradicate native forms like tap and jazz; instead, these styles often intersected and influenced each other over time.

115. (A) Both A and R are true and R is the correct explanation of A.
Isadora Duncan was one of the first dancers to perform to the music of great classical composers like Beethoven and Chopin. Her goal was to elevate dance from being seen merely as entertainment to being respected as a serious art form on par with music and painting. By associating her natural, expressive movements with these established masterpieces, she successfully argued for the artistic legitimacy of modern dance.

116. (D) Total rejection of physical tension
Martha Graham's technique is actually based on the use of physical tension, specifically through the principles of contraction and release. Her movements are characterized by sharp, percussive energy and a deep exploration of the body's relationship with gravity. She did not reject tension; rather, she utilized it as a powerful tool for expressing the internal psychological and emotional struggles central to her choreography.

117. (A) I, III, and IV only
Modern Indian dance has been significantly influenced by Western aesthetics, as seen in the work of Astad Deboo and others who blend classical forms with contemporary styles. Modern productions frequently use abstract sets, minimalist lighting, and multimedia elements. While some traditional repertoires remain unchanged, many contemporary Indian choreographers, including Chandralekha, have integrated various movement disciplines like yoga and martial arts into their innovative and modern stage works.

118. (B) Arthur Mitchell
Arthur Mitchell, a former principal dancer with the New York City Ballet, founded the Dance Theatre of Harlem in 1969. His mission was to provide opportunities for black dancers in classical ballet and to bring this art form to the Harlem community. By integrating classical technique with African-American cultural themes, he created a world-renowned company that successfully challenged racial barriers and expanded the reach of ballet.

119. (A) I, II, III, IV
The history of stage lighting mirrors technological advancements. Renaissance court ballets used candlelight and chandeliers for basic illumination. The Romantic era introduced gas lighting, allowing for the first dimming effects. Early modern theater saw the rise of electric spotlights, providing focused beams of light. Today, contemporary productions utilize sophisticated computerized LED and moving lights, offering endless possibilities for dynamic and atmospheric lighting design.

120. (A) P-4, Q-3, R-2, S-1
Painted backdrops provide a scenic context for performances. Footlights were historically used to illuminate the dancer's face from below, which was essential for highlighting expressive abhinaya. Black box theaters offer a flexible and intimate space for modern works. Side lighting, often called booms, is used to accentuate the three-dimensional form and muscular contours of the dancer's body, creating a more sculpted appearance.

121. (C) George Balanchine
George Balanchine's Apollo, which premiered in 1928, is widely considered the first neoclassical ballet. It marked a significant shift away from the elaborate narratives of the nineteenth century toward a style that emphasized pure line, musicality, and a modern interpretation of classical technique. This work established the foundations for Balanchine's long and influential career, fundamentally reshaping the future of classical ballet in the twentieth century.

122. (A) It strictly prohibits the dancer from using their arms (port de bras).
The Vaganova method is famous for its emphasis on the harmonious use of the entire body, particularly the arms, head, and torso. Port de bras is a fundamental component of the training, designed to develop grace and coordination alongside technical strength. Developed in the Soviet Union, this method fuses the elegance of French ballet with the athletic power of the Italian school.

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of the dancer rather than traditional decorative elements. Such aesthetics were adopted by modern Indian choreographers seeking to explore contemporary themes and human emotions.

89. (D) The use of the classical ballet tutu became mandatory for all Bharatanatyam performances.
While Indian dance adopted many Western stagecraft elements, the classical ballet tutu never became part of traditional Indian dance costumes. Instead, costumes were tailored to allow freedom of movement and ensure modesty on stage. Makeup was adapted for harsh theatrical lights, and lighter jewelry was often used for practical reasons, but the fundamental aesthetic of Indian classical dance attire remained culturally distinct.

90. (A) P-4, Q-1, R-2, S-3
The cyclorama is used to project light and create background effects like the sky. Moving the musicians off-stage or into a pit clears the performance area for the dancers. Side wings allow for discreet entrances and exits. A follow spot is used to highlight and track a solo performer on a darkened stage, focusing the audience's attention during key moments.

91. (D) A rapid, continuous series of small steps on pointe or demi-pointe
A pas de bourrée is a common transition step in classical ballet, consisting of a series of small, quick steps. Dancers perform this movement on the tips of their toes or the balls of their feet. It is used to travel across the stage or to prepare for more complex turns and jumps, providing a sense of fluidity and continuous motion.

92. (B) Rudolf Laban - France
Rudolf Laban was a Hungarian-born dance theorist and choreographer whose work was primarily centered in Germany and later in the United Kingdom. He is most famous for developing Labanotation, a comprehensive system for recording human movement, and his theories on space and effort. Other pioneers like Martha Graham, Mary Wigman, and Isadora Duncan are correctly associated with their respective countries of origin.

93. (C) Statement I is correct, but Statement II is incorrect.
Neoclassical ballet is a twentieth-century style that utilizes classical vocabulary but removes the elaborate sets and literal narratives of the nineteenth century. While Michel Fokine's reforms were a precursor, George Balanchine is widely recognized as the primary creator and champion of this style. He focused on pure movement and the close relationship between dance and music, redefining modern classical ballet.

94. (A) I, II, and IV only
The development of the pointe shoe was a gradual process in the nineteenth century. Marie Taglioni danced in soft, lightly stitched slippers, while later dancers like Pierina Legnani used reinforced shoes with flat tips to perform multiple turns. Pointe work was intended to make the ballerina appear ethereal. However, modern pointe shoes are made of layers of fabric, cardboard, and glue, not wood or metal.

95. (C) A is true but R is false.
Charles Weidman was a pioneer of modern dance who frequently utilized kinetic pantomime. This technique involved abstracting and exaggerating everyday gestures to create a rhythmic and expressive movement language. Unlike classical ballet, which often relied on literal storytelling through formal pantomime, Weidman's approach was used to explore social themes and comedic situations through a modern and highly physical lens.

96. (B) Ruth St. Denis
Ruth St. Denis was a foundational figure in American modern dance, known for her deep interest in the cultures of the East. She popularized a style that incorporated elements of Asian dance, spirituality, and aesthetics, often referred to as orientalism. Her exotic solo performances, such as Radha and Incense, captivated audiences and introduced a new, expressive approach to dance that transcended Western traditions.

97. (A) I, III, and IV only
The Judson Dance Theater was a radical collective that emerged in the 1960s, featuring artists like Steve Paxton and Yvonne Rainer. They famously rejected the virtuosity of classical

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ballet and established modern dance, celebrating everyday, pedestrian movements instead. Their performances often took place in non-traditional spaces, such as churches and galleries, rather than formal opera houses, fundamentally challenging the definition of dance.

98. (A) A system for documenting dance movements on paper.
Dance notation is a specialized system used to record choreography and human movement through symbols and diagrams. Similar to musical notation, it allows a dance work to be preserved and accurately reconstructed by future generations without relying solely on memory or video. The most prominent systems include Labanotation and Benesh Movement Notation, which document the body's position, timing, and spatial paths.

99. (A) I, II, III, IV
Jean-Georges Noverre developed his revolutionary ballet d'action in the eighteenth century. Marius Petipa led the golden age of Russian classical ballet in the late nineteenth century. George Balanchine pioneered the neoclassical style during the mid-twentieth century. Finally, William Forsythe emerged in the late twentieth century as a leading figure in contemporary ballet, known for pushing the boundaries of classical technique.

100. (A) P-2, Q-1, R-4, S-3
Vaslav Nijinsky's L'Après-midi d'un faune broke classical conventions with its two-dimensional movements. Marius Petipa choreographed the grand masterpiece The Sleeping Beauty, showcasing technical virtuosity. George Balanchine created the neoclassical work Serenade for his students in America. Martha Graham's Lamentation utilized a tube of fabric to represent grief, becoming a signature solo that defined modern expressionism and the emotional power of dance.

101. (C) Sergei Diaghilev
Sergei Diaghilev was the visionary Russian impresario who founded the Ballets Russes. In 1909, he brought the company to Paris, where its innovative blend of choreography, music, and avant-garde visual design took the world by storm. Diaghilev was not a dancer or choreographer himself but had an extraordinary ability to recognize talent and bring together the era's greatest artists.

102. (B) Plié - To bend
Plié is a fundamental ballet term that literally means to bend. It refers to the bending of the knees while the feet are turned out. This movement is essential for absorbing impact during jumps and for providing the necessary power for various technical feats. Other terms like jeté mean to throw, and tendu means to stretch, highlighting the descriptive nature of French ballet vocabulary.

103. (C) Statement I is correct, but Statement II is incorrect.
The concept of ballet d'action was a major reform in dance history, advocating that movement should convey narrative and emotion. Jean-Georges Noverre was the primary proponent of this philosophy, not its opponent. He argued against purely decorative and technical displays, believing that every element of a production—including the choreography, music, and scenery—should contribute to a unified and meaningful story.

104. (A) I, III, and IV only
American Ballet Theatre was founded in 1939 with the goal of creating a diverse repertoire that included both traditional classical ballets and new contemporary works. Lucia Chase was a central figure in its establishment and led the company for many decades. Unlike the New York City Ballet, which focused on Balanchine's style, ABT became known for presenting a broad spectrum of choreographic voices.

105. (A) Both A and R are true and R is the correct explanation of A.
Early Indian modern dancers like Uday Shankar adapted to Western theatrical norms by using off-stage orchestras or pre-recorded music during their international tours. This approach allowed for a cleaner stage presentation and simplified the logistics of traveling with large groups. It also aligned Indian performances with the expectations of Western audiences, who were accustomed to the visual focus remaining entirely on the dancers.

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106. (A) The Classical tutu was developed to hide the dancer's complex footwork.
The classical tutu was actually developed to reveal, rather than hide, the dancer's legs and complex footwork. As ballet technique became more athletic and demanding in the late nineteenth century, the long romantic skirts were shortened and stiffened into the horizontal classical style. This allowed audiences to clearly see the precision and speed of the ballerina's movements and the lines of her body.

107. (A) I, III, and IV only
Merce Cunningham was a pioneer of avant-garde dance who famously used chance operations and computer software like LifeForms to generate movement. He believed that dance and music should be created independently and only come together during the performance. His work was characterized by an objective, abstract approach to movement, which was the opposite of the emotional and psychological focus of expressionist psychodrama.

108. (B) Changes in elaborate set designs and scene transitions out of audience view.
The introduction of the front curtain in Indian dance drama was a direct result of adopting the Western proscenium stage. This element allowed for scene transitions and the arrangement of elaborate sets to occur while hidden from the audience. It enabled more complex storytelling and visual variety within a production, marking a shift away from the continuous and visible performance traditional in temple settings.

109. (C) A foundational textbook on modern choreography that explores stage space, dynamics, and rhythm.
Doris Humphrey's The Art of Making Dances is a seminal work in the field of modern dance. It provides a comprehensive analysis of the choreographic process, discussing the use of space, design, dynamics, and rhythm. As a pioneer of modern dance, Humphrey's insights helped formalize the craft of choreography, moving it beyond intuition and establishing a structured framework for creating expressive and meaningful dance works.

110. (A) P-3, Q-1, R-2, S-4
Tchaikovsky composed the enduring scores for classical masterpieces like Swan Lake. Stravinsky's revolutionary music for The Rite of Spring changed the course of modern music and dance. Aaron Copland collaborated with Martha Graham to create the quintessential American work Appalachian Spring. Adolphe Adam composed the haunting and melodic score for Giselle, the most famous ballet of the Romantic era.

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111. (A) It expresses a theme or movement idea without a clear storyline.
A concept ballet, often referred to as an abstract or plotless ballet, focuses on the aesthetic and expressive qualities of movement rather than telling a linear story. Instead of characters and a plot, the choreography explores a specific theme, mood, or the relationship between the dance and its musical accompaniment. This approach allows the audience to find their own meaning in the performance.

112. (B) Chitrangada - Rabindranath Tagore
Rabindranath Tagore was a prolific creator of dance dramas, including famous works like Chitrangada and Chandalika. These productions integrated his poetry and music with a unique blend of Indian classical and folk dance styles. Other works mentioned are associated with different figures, such as Shanti Bardhan's Discovery of India and Uday Shankar's varied theatrical productions, highlighting the diverse landscape of Indian dance drama.

113. (A) Both Statement I and Statement II are correct.
Modern dance emerged as a radical rebellion against the traditional constraints of classical ballet, including its rigid techniques and restrictive costumes. Pioneers like Isadora Duncan and Martha Graham sought to create a more authentic art form that reflected the complexities of the human condition and contemporary life. By focusing on internal emotion rather than fairy tales, they established a new and diverse dance language.

114. (A) I, II, and IV only
Russian ballet had a profound impact on America, with stars like Anna Pavlova and Mikhail Baryshnikov inspiring generations of dancers.

turnout. Instead, her work often featured parallel positions and turned-in legs to convey specific psychological and emotional states.

63. (A) Both Statement I and Statement II are correct.
Ted Shawn was a crucial figure in American modern dance, founding Jacob's Pillow as a permanent home for the art form. He also established an all-male company, Ted Shawn and His Men Dancers, to demonstrate that dance was a vigorous and masculine pursuit. His efforts helped to combat social prejudices and expanded the opportunities and respect for male dancers within the field.

64. (A) I, II, and III only
José Limón was a major figure in American modern dance, developing a technique that expanded on Doris Humphrey's principle of fall and recovery. He founded his own company to showcase his works, which often featured strong narrative structures and explored themes of human dignity and struggle. His choreography was deeply humanistic and expressive, rather than being limited to purely abstract movement.

65. (A) Both A and R are true and R is the correct explanation of A.
Trisha Brown was a central figure in the postmodern movement, known for moving dance out of traditional theaters. Her early site-specific works, such as dancers walking down the sides of buildings, were designed to challenge conventional ideas about gravity and performance space. By using rooftops and walls, she explored how the environment and physical laws dictate movement in ways that a stage cannot.

66. (A) Isadora Duncan - San Francisco (later moved to Europe)
Isadora Duncan was born in San Francisco but achieved her greatest success and influence while living and performing in Europe. Other pioneers listed were based elsewhere: Mary Wigman and Pina Bausch were the primary figures of German dance, while Martha Graham was a foundational pillar of American modern dance. These geographical bases were essential in the development of their respective national dance styles.

67. (A) I, II, III, and V only
Paul Taylor was a prolific choreographer who initially danced for Martha Graham. His style is known for its unique combination of dark humor, athletic vigor, and lyrical grace. He often used classical scores by composers like Bach and Handel. His career began with avant-garde experiments, including a famous piece where he remained stationary, before he transitioned into more rhythmic and athletic works.

68. (D) A rejection of spectacle, virtuosity, and psychological narrative in dance.
Yvonne Rainer's No Manifesto is a seminal document of the postmodern dance movement. It famously lists a series of refusals, including no to spectacle, no to virtuosity, and no to the glamour of the star image. Her goal was to strip away the artifice of traditional performance and focus on the raw reality of the body and movement as it exists without theatrical embellishment.

69. (C) Loie Fuller
Loie Fuller was a visionary artist who transformed her performances through the innovative use of lighting and fabric. By manipulating voluminous silk costumes under colored electric lights, she created abstract images that resembled natural phenomena like fire, flowers, and butterflies. Her work predated the formal modern dance movement and was highly influential in the development of stagecraft and the Art Nouveau aesthetic.

70. (A) P-3, Q-1, R-2, S-4
The Green Table is a powerful anti-war statement about the futility of diplomacy. Appalachian Spring celebrates the resilience and spirit of American pioneers. Revelations explores the deep faith and spiritual journey of African-Americans. The Rite of Spring depicts a primitive pagan ritual ending in human sacrifice. These works demonstrate how modern dance can address complex social, historical, and cultural themes.

71. (D) Uday Shankar
Uday Shankar is widely recognized as the father of modern Indian dance. He was a pioneer in creating a new dance vocabulary that combined Indian classical and folk roots with Western theatrical production values. His work paved

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123. (A) Both Statement I and Statement II are correct.
The Judson Dance Theater was a revolutionary collective that fundamentally questioned the traditional boundaries of dance. By incorporating non-trained performers and utilizing pedestrian movements like walking or eating, they challenged the idea that dance requires specialized technical skills. This radical approach paved the way for postmodern dance, prioritizing everyday physical reality over theatrical artifice and the conventions of classical or modern training.

124. (A) I, II, and III only
Giselle is the defining masterpiece of the Romantic era, noted for its themes of love, betrayal, and the supernatural. The second act features the Wilis, the spirits of women who died after being betrayed. Originally choreographed by Coralli and Perrot, the ballet remains a cornerstone of the classical repertoire. It is the opposite of plotless twentieth-century styles, as it relies on a strong, dramatic narrative.

125. (A) Both A and R are true and R is the correct explanation of A.
Uday Shankar is celebrated as the father of modern Indian dance because he broke away from the traditional, localized styles to create a new theatrical form. By blending Indian classical and folk movements with Western production values, he made Indian dance accessible to a global audience. His approach was not bound by the strict rules of a single gharana, allowing for greater creative innovation.

126. (D) Ruth St. Denis
Ruth St. Denis was famously inspired by a commercial poster of the goddess Isis, which sparked her lifelong fascination with Eastern cultures and spirituality. This inspiration led to the creation of her signature "oriental" dances, which utilized exotic costumes and movements to explore themes of divinity and mysticism. Her work helped introduce a new, expressive approach to modern dance that drew from a global palette.

127. (A) I, II, III, and V only
Modern Indian dance productions have significantly integrated Western musical structures. Figures like Uday Shankar utilized orchestration and harmony, and many companies expanded traditional ensembles into larger orchestras. The use of overtures and background scoring became common, as did the adoption of pre-recorded soundtracks for touring purposes. However, the use of microtones remains a fundamental and preserved element of Indian classical music.

128. (B) Fall and recovery
Fall and recovery is a core principle of modern dance developed by Doris Humphrey. It describes the physical drama of the body moving between the safe, vertical state of balance and the dynamic, yielding movement toward the floor. This concept utilizes gravity and the breath to create an expressive ebb and flow of energy, representing the human struggle and resilience through motion.

129. (A) I, II, III, IV
King Louis XIV, a seventeenth-century monarch, established the first dance academy. Marie Taglioni was a nineteenth-century star of the Romantic era. Isadora Duncan pioneered modern dance at the turn of the twentieth century. Merce Cunningham, born in 1919, introduced postmodern avant-garde techniques in the mid-twentieth century. This chronological sequence traces the evolution of dance from its royal court origins to modern and contemporary forms.

130. (A) P-2, Q-1, R-3, S-4
Pina Bausch is the leading figure of Tanztheater, focusing on psychological drama and complex sets. George Balanchine pioneered neoclassical ballet, characterized by speed and musicality. Trisha Brown is a postmodernist known for release technique and pedestrian movement. Alvin Ailey created modern works that combined African-American cultural themes with the athletic Lester Horton technique, bringing diverse narratives to the global stage.

131. (C) Ballet Caravan (precursor to NYCB)
Ballet Caravan was a short-lived but influential company founded by Lincoln Kirstein in 1936. Its mission was to create purely American ballets that explored national themes and utilized American choreographers, composers, and designers. This company was a vital precursor to the New York City Ballet and played a significant

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Rukmini Devi Arundale standardized Bharatanatyam costumes and production values at Kalakshetra. Shanti Bardhan created the unique Ramayana ballet using stylized movements inspired by puppets. Madame Menaka was instrumental in transforming the solo form of Kathak into structured group choreographies and theatrical ballets suitable for international stage tours.

81. (B) Cyclorama - A background curtain used to project lighting and create sky effects
A cyclorama is a large, often curved, backdrop used in theater to represent the sky or to create a sense of infinite space. In early Indo-Western dance productions, it allowed lighting designers to use color and light to establish moods and settings. This Western stagecraft element helped transform the visual landscape of Indian dance, moving it away from flat, literal backgrounds.

82. (A) A stage resembling a picture frame, separating the audience from the performers.
A proscenium stage is characterized by a large arch that frames the performance area, creating a clear division between the actors and the audience. This theatrical design encouraged the development of frontal choreography, as dancers primarily addressed the spectators seated directly in front of them. It replaced the multi-directional viewing common in traditional Indian temple and courtyard settings, centralizing the performance focus.

83. (A) Both Statement I and Statement II are correct.
The transition to the proscenium stage fundamentally changed how Indian dancers interacted with their performance space. Unlike temple settings where the audience might surround the performer, the stage required a frontal focus. This necessitated the use of side wings for entrances and exits, allowing for dramatic moments and scene changes that were not possible in traditional, fully visible performance environments.

84. (A) I, II, and IV only
Modern lighting has become an essential component of Indian classical dance performances on the proscenium stage. Spotlights focus the audience's attention, while side lighting enhances the three-dimensional, sculptural quality of the dancer's body and poses. Footlights were historically used to illuminate the face for abhinaya. However, lighting does not replace the need for expressive facial gestures, which remain central to Indian dance.

85. (A) Both A and R are true and R is the correct explanation of A.
Uday Shankar's India Cultural Centre in Almora was inspired by the European model of immersive arts communities. He sought to create a specialized environment where students could study multiple disciplines, including dance, music, and various aspects of stagecraft. This holistic approach was intended to produce well-rounded artists capable of creating large-scale, sophisticated theatrical productions that combined Indian traditions with modernism.

86. (B) It introduced professional managers who organized tours, publicized artists, and handled production logistics.
The Western concept of the impresario, exemplified by figures like Diaghilev, introduced a professionalized approach to managing dance. This led to the emergence of dedicated managers in the Indian dance scene who handled the complexities of international touring, marketing, and production logistics. Their work was vital in bringing Indian dance to global stages and ensuring that performances met international theatrical standards.

87. (A) I, II, and IV only
Rabindranath Tagore's dance dramas were revolutionary for integrating diverse regional styles like Manipuri and Kathakali with modern theatrical structures. He broke significant social barriers by encouraging women from respectable families to perform on the public stage. These productions utilized Western-style stagecraft to enhance their lyrical storytelling, representing a major departure from traditional temple-based rituals and the strict adherence to the Natya Shastra.

88. (A) Western Modern Dance and Expressionism
The use of high-contrast side lighting and minimalist, symbolic sets to convey psychological conflict is a hallmark of Western modern dance and expressionism. These techniques focus on the inner state of the character and the physical form

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to prevent wardrobe malfunctions during intense physical movements. Recorded soundtracks became common for international tours, ensuring that companies could perform with consistent musical accompaniment regardless of their location or local resources.

141. (C) Kurt Jooss
Kurt Jooss was a prominent German choreographer who founded the Ballets Jooss and created the masterpiece The Green Table in 1932. This work is a landmark of expressionist dance, providing a searing critique of the futility of war and the hypocrisy of political diplomacy. Jooss utilized a unique blend of classical and modern techniques to create a powerful, narrative-driven work that remains relevant today.

142. (D) Kalakshetra completely abandoned the Carnatic music tradition for Western symphony.
Rukmini Devi Arundale's Kalakshetra was dedicated to the revival and preservation of Indian classical traditions, particularly Bharatanatyam. While she introduced modern stage lighting, authentic props, and aesthetic costume designs, she remained deeply rooted in Carnatic music. The music remained a fundamental part of the performances, as the institution sought to elevate Indian classical arts through a refined and modern theatrical presentation rather than replacement.

143. (D) Statement I is incorrect, but Statement II is correct.
The romantic tutu was a revolutionary costume design made from lightweight, translucent layers of tulle or tarlatan. It was intended to emphasize the ethereal and supernatural qualities of the Romantic era ballerina, making her appear to float on stage. This delicate design was much lighter than the heavy court dresses of earlier periods, facilitating the more elevated and fluid movements of the time.

144. (A) I, II, and IV only
American modern dance in the 1930s was deeply responsive to the social and economic challenges of the Great Depression. Choreographers like Martha Graham and Doris Humphrey developed formalized techniques that were intentionally different from European classical ballet. The Federal Dance Project provided much-needed support for artists during this time, allowing them to create works that addressed contemporary American themes and human experiences.

145. (A) Both A and R are true and R is the correct explanation of A.
The Denishawn School was a vital catalyst for the development of American modern dance. By offering a diverse curriculum and a professional company, it provided a unique training ground for the first generation of modern dance pioneers. Figures such as Martha Graham and Doris Humphrey were able to experiment and grow before eventually breaking away to establish their own revolutionary movement philosophies.

146. (A) The integration of psychological nuance and real human emotion into classical vocabulary.
Antony Tudor transformed classical ballet by infusing it with psychological depth and realistic human emotion. His works moved away from fairy tales and supernatural creatures to explore the complex inner lives and social interactions of human characters. By integrating subtle gestures and psychological nuances into the classical vocabulary, he created a more sophisticated and modern form of dance drama that resonated with audiences.

147. (A) I, II, III, and V only
The Judson Dance Theater was a radical collective that sparked the postmodern dance movement from its base at the Judson Memorial Church. They embraced an egalitarian approach, utilizing everyday movements and non-traditional performers. While contact improvisation was developed later by key figures like Steve Paxton, the collective's focus was on rejecting the grand, tragic narratives and theatrical traditions of both ballet and modern dance.

148. (D) It is a physical template placed inside a lighting fixture to project a pattern or image onto the stage.
A gobo is a metal or glass disc with a cut-out pattern that is placed in front of a light source to project a specific image or texture onto the stage. Lighting designers use gobos to create various atmospheric effects, such as dappled sunlight, architectural patterns, or abstract textures. This tool is essential for adding visual depth and enhancing the mood of a dance performance.

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166. (B) Chandralekha
Chandralekha was a visionary Indian choreographer who created a unique postmodern vocabulary by integrating elements of yoga, martial arts like Kalaripayattu, and classical Bharatanatyam. Her work focused on the physical geometry of the body and challenged the traditional, often decorative, approach to classical dance. By stripping away conventional narratives and costumes, she created a powerful and modern form of physical expression rooted in Indian heritage.

167. (A) I, II, IV, and V only
The adoption of Western stagecraft has significantly influenced Indian dance by introducing a frontal focus and dynamic lighting. These elements allow for greater emotional expression and thematic variety. The shift to the theatrical stage also required editing classical items to fit modern show lengths and encouraged the use of promotional materials like program notes. However, Indian dance has continued to maintain and celebrate its own traditional narratives and regional styles.

168. (A) To produce a soft-edged wash of light over the stage.
A Fresnel lantern is a type of theatrical light that uses a specialized lens to produce a soft-edged beam. This makes it ideal for creating a general wash of light over a large area of the stage without harsh shadows. Lighting designers use Fresnels to provide base illumination and to blend different lighting areas smoothly, ensuring that the dancers remain visible and the stage appears unified.

169. (A) I, II, III, IV
The evolution of ballet began with the geometric court dances of the Renaissance. The Romantic era in the nineteenth century introduced elevated movements and pointe work. The late nineteenth-century Russian classical era emphasized high technical virtuosity and the iconic short tutu. Finally, the twentieth century saw the rise of neoclassical ballet, which focused on abstract, plotless choreography and a close relationship with the musical score.

170. (A) P-3, Q-4, R-1, S-2
Kalakshetra productions are known for their aesthetic, uniform costumes and disciplined stage etiquette. Uday Shankar's Almora productions utilized Western orchestral synthesis and shadow play. Shanti Bardhan's Little Ballet Troupe created the Ramayana using stylized puppet-like movements. Rabindranath Tagore's Shantiniketan dramas blended various folk and classical styles into a unique theatrical flow, reflecting his innovative and inclusive approach to dance drama and artistic expression.

171. (D) Kumudini Lakhia
Kumudini Lakhia is a pioneering Kathak dancer and choreographer who founded the Kadamb Centre for Dance. She is renowned for integrating modern dance principles with traditional Kathak to create contemporary group choreographies. Her work moved away from the traditional focus on solo performance, exploring space, geometry, and new themes while maintaining the technical essence of Kathak, significantly influencing the evolution of the form in modern India.

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172. (B) Romantic Era - The ethereal, nature, and the supernatural
The Romantic era of ballet, which peaked in the mid-nineteenth century, focused on themes of the supernatural, nature, and unattainable love. Ballerinas often portrayed ethereal beings like sylphs or wilis. This era introduced the long, white romantic tutu and emphasized an air of mystery and weightlessness. It stands in contrast to other periods, which emphasized technical virtuosity, abstract movement, or aristocratic courtly displays and political allegories.

173. (A) Both Statement I and Statement II are correct.
The Imperial Russian Ballet reached its artistic peak under the leadership of Marius Petipa in the late nineteenth century. Petipa codified the formal structure of classical ballet, including the strict hierarchy of the company. This system clearly defined the roles of principal dancers, soloists, and the corps de ballet, creating a spectacular and organized theatrical environment that showcased both individual virtuosity and large-scale ensemble choreography.

in unconventional spaces such as streets and museums. These works often stripped away elaborate lighting and costumes to focus on the raw reality of movement. This movement was a radical departure from the established norms of both classical ballet and traditional modern dance.

158. (D) A translucent curtain that changes transparency depending on whether it is lit from the front or behind.
A scrim is a specialized theatrical curtain made of a loosely woven fabric. When lit from the front, it appears solid and opaque, but when lit from behind, it becomes translucent, revealing whatever is on the other side. This unique property allows lighting designers and choreographers to create dramatic reveals, dreamlike effects, and a sense of depth on the stage during a performance.

159. (A) I, II, III, IV
Martha Graham's career progressed from early minimalist works like Heretic in 1929 to signature solos like Lamentation in 1930. She later created major company works such as Appalachian Spring in 1944 and explored larger mythological themes in pieces like Clytemnestra in 1958. This progression illustrates her development of a unique movement language and her growing interest in exploring complex psychological and historical narratives.

160. (A) P-2, Q-1, R-4, S-3
Mary Wigman's Witch Dance is a powerful example of German expressionism, using raw, percussive movement. Loie Fuller's Serpentine Dance focuses on the interplay of fabric and light. Paul Taylor's Esplanade celebrates pedestrian actions like running and catching. Pina Bausch's version of The Rite of Spring is a visceral exploration of sacrifice performed on an earth-covered stage, highlighting the raw and primitive energy of the ritual.

161. (B) Pina Bausch
Pina Bausch's 1975 production of The Rite of Spring is famous for its visceral and earthy set design. The entire stage is covered in a thick layer of real soil, which physically challenges the dancers as they perform the intense and primitive movements of the ritual. This immersive set enhances the raw, pagan energy of the work and leaves the performers visibly exhausted and dirty.

162. (A) He preferred elaborate, realistic scenery over simple, open stages.
George Balanchine was known for his preference for minimalist, non-realistic stage designs. He often stripped away elaborate scenery and traditional costumes to allow the audience to focus entirely on the choreography and the music. This neoclassical approach prioritized the purity of the dance movement itself, creating a streamlined and modern aesthetic that differed significantly from the spectacular and realistic designs of the nineteenth century.

163. (A) Both Statement I and Statement II are correct.
Modern dance lighting often utilizes side booms to create a three-dimensional effect, highlighting the muscularity and form of the dancer's body. This is a significant change from traditional Indian temple dances, which originally relied on the flat illumination provided by oil lamps. The adoption of modern lighting has allowed for greater dramatic and atmospheric effects in classical dance performances on the contemporary proscenium stage.

164. (A) I, II, and III only
Arthur Mitchell was a trailblazing figure who became the first African-American principal dancer at the New York City Ballet. He founded the Dance Theatre of Harlem to prove that black dancers could excel in classical ballet and to provide a home for their talent. Mitchell deeply respected and utilized Balanchine's neoclassical technique, integrating it into the company's repertoire while also exploring diverse cultural themes.

165. (A) Both A and R are true and R is the correct explanation of A.
The collaboration between Merce Cunningham and John Cage was revolutionary because they treated dance and music as independent entities. They believed that these two art forms could coexist in the same time and space without one illustrating or following the other. This radical approach allowed both the choreography and the music to remain autonomous, meeting only at the moment of the actual performance.

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182. (B) It was designed to expose the entire leg to showcase complex jumps.
The romantic tutu was actually a modest, bell-shaped skirt made of layers of tulle that typically reached the mid-calf or ankle. It was designed to enhance the ballerina's ethereal and supernatural appearance, creating an illusion of weightlessness and grace. This stands in contrast to the later classical tutu, which was significantly shortened to reveal the dancer's legs and showcase the technical complexity of their footwork and jumps.

183. (A) Both Statement I and Statement II are correct.
The transition of Indian dance to the proscenium stage was accompanied by the structuring of the Margam by the Thanjavur Quartet. This traditional repertoire was designed to build in tempo and technical complexity, perfectly suited for the expectations of a seated theater audience. The Margam provided a formal and organized framework for recitals, ensuring a balanced presentation of both rhythmic and expressional dance within a modern theatrical setting.

184. (A) I, III, and IV only
The Ballets Russes was a revolutionary company that integrated various art forms, including dance, music, and visual design. Leon Bakst and Alexandre Benois were among the famous artists who created its vibrant sets and costumes. The company operated for twenty years until the death of its founder, Sergei Diaghilev. It was known for its groundbreaking collaborations and its role in bringing Russian modernism to international audiences in Europe and beyond.

185. (A) Both A and R are true and R is the correct explanation of A.
Early modern dance was a movement significantly led by visionary women who sought to break away from the male-dominated traditions of classical ballet. Figures like Isadora Duncan, Martha Graham, and Doris Humphrey created new movement philosophies that prioritized individual expression and natural physical rhythms. Their work established modern dance as a major and distinct art form, providing women with unprecedented opportunities for artistic leadership, choreographic innovation, and creative freedom.

186. (A) Lighting design (e.g., side booms and gobos)
In modern dance, lighting design is primarily responsible for creating depth and atmosphere on the stage. Side booms are used to highlight the three-dimensional form of the dancers, while gobos can project patterns and textures to establish a sense of place or mood. These elements allow choreographers to transform a bare stage into a visually rich and psychologically evocative environment, enhancing the overall impact of the performance.

187. (A) I, II, III, and V only
Classical ballet technique is defined by several core principles, including the outward rotation of the legs from the hip (turnout) and the five fundamental positions of the feet. It also utilizes 'épaulement' to position the head and shoulders and aims for 'ballon', the illusion of defying gravity. Unlike some modern dance forms, it requires a strong, elongated spine rather than a completely relaxed or curved one.

188. (B) A technique where dancers exchange weight, support each other, and explore physical contact without set choreography.
Contact improvisation is a postmodern dance technique developed by Steve Paxton and others in the early 1970s. It involves an improvisational dialogue between two or more performers who maintain physical contact and share weight. This form explores the laws of physics, such as gravity, momentum, and friction, allowing for a spontaneous and fluid exchange of movement that is not governed by traditional choreographic structures or formal techniques.

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189. (A) I, II, III, IV
The Paris Opera Ballet traces its origins back to the seventeenth century. The Bolshoi Ballet in Moscow followed in 1776. American Ballet Theatre was established in 1939 to present a diverse international repertoire. Finally, the Dance Theatre of Harlem was founded in 1969 as a pioneering black classical company. This timeline reflects the global spread of ballet and the emergence of new institutions that expanded its cultural and technical reach.

190. (A) P-4, Q-1, R-2, S-3
An overhead wash provides general, flat illumination for the entire stage. Low side lights,

174. (A) I, II, and IV only
In the mid-twentieth century, American ballet integrated diverse influences, including jazz and musical theater. Jerome Robbins and Agnes de Mille were key figures in this crossover, bringing classical technique to popular culture. The New York City Ballet became the primary exponent of Balanchine's neoclassical style. While it embraced new forms, American ballet continued to maintain its classical roots, creating a vibrant and uniquely national identity for the art form.

175. (A) Both A and R are true and R is the correct explanation of A.
The redesign of the Bharatanatyam costume in the twentieth century, particularly at Kalakshetra, was influenced by the need for practicality on the proscenium stage. The stitched silk pajama with a pleated fan allowed for greater freedom of movement and ensured modesty during deep lunges and fast leg work. This tailored design replaced the traditional draped saree, providing a clean and consistent aesthetic suitable for modern theatrical presentations.

176. (B) Doris Humphrey
Doris Humphrey was a pioneer of modern dance who created the innovative work Water Study in 1928. This piece was performed without musical accompaniment, relying instead on the natural rhythm of the dancers' breathing to dictate the movement. The choreography explored the ebb and flow of water, using the principle of fall and recovery to create a powerful and organic representation of natural forces through the human body.

177. (A) I, II, IV, and V only
Tanztheater, or dance theater, is a genre popularized by Pina Bausch in Germany. It blends dance with speech, singing, and everyday actions to explore deep human psychology and social themes. Productions often feature elaborate and immersive sets. This style departs from the strict vocabulary of classical ballet, focusing instead on the motivations behind movement and the emotional reality of the performers within a theatrical context.

178. (A) Utilizing the breath, skeletal alignment, and gravity to facilitate fluid movement.
Release technique is a modern dance approach that focuses on minimizing muscular tension and utilizing the body's natural relationship with gravity. It emphasizes the efficient use of the breath and skeletal alignment to create fluid, efficient, and expressive movement. Dancers learn to "release" into the floor, using weight and momentum rather than rigid muscular control to facilitate a more organic and dynamic way of moving.

179. (A) I, II, III, IV
The history of stage design shows a progression from the raked stages of the Renaissance to the atmospheric dimming effects of Romantic-era gaslight. The early twentieth century introduced electric lighting and the cyclorama, providing more consistent and powerful illumination. Today, contemporary theater utilizes digital projection mapping to create immersive and dynamic visual environments, allowing for unprecedented creative possibilities in the design and presentation of modern dance productions.

180. (A) P-1, Q-2, R-3, S-4
George Balanchine famously collaborated with Igor Stravinsky for many decades. Martha Graham worked with Aaron Copland to create Appalachian Spring. Merce Cunningham and John Cage pioneered a radical new relationship between dance and music. Marius Petipa worked closely with Tchaikovsky to create the enduring classical masterpieces of the Russian Imperial era. These legendary partnerships were essential in shaping the artistic landscape of their respective eras and styles.

181. (C) Agnes de Mille
Agnes de Mille was a groundbreaking American choreographer who created the ballet Rodeo in 1942. This work is famous for its integration of tap, folk dance, and classical ballet to tell a story set in the American West. De Mille's ability to blend diverse dance styles and her focus on character-driven narratives significantly influenced the development of both American ballet and modern musical theater.

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149. (A) I, II, III, IV
The history of ballet traces a path from the court spectacles of the Renaissance to the narrative reforms of ballet d'action in the eighteenth century. The Romantic era of the nineteenth century introduced ethereal themes and pointe work. Finally, the twentieth century saw the emergence of neoclassical ballet, which focused on pure movement and musicality, stripping away the elaborate sets of previous eras.

150. (A) P-3, Q-2, R-4, S-1
The cyclorama is a large backdrop used for lighting effects. The proscenium arch frames the stage opening, creating a picture-frame effect. Side wings provide off-stage areas where performers wait for their cues. The grid is a structural framework above the stage used for hanging lights and scenery. Together, these elements form the fundamental architecture of a modern proscenium theater used for dance productions.

151. (D) Uday Shankar
Uday Shankar was an Indian dance pioneer who achieved international fame through his collaboration with the legendary Russian ballerina Anna Pavlova. After touring Europe with her, he returned to India and established the India Cultural Centre in Almora. His work was instrumental in creating a modern Indian dance style that combined traditional roots with Western theatricality, influencing generations of dancers and choreographers.

152. (A) Eurythmics - Emile Jaques-Dalcroze
Emile Jaques-Dalcroze was a Swiss composer and educator who developed Eurythmics, a method of teaching musical concepts through physical movement. This approach significantly influenced the development of modern dance and the training of many dancers and choreographers. Other terms like Ausdruckstanz were led by Mary Wigman, and neoclassical ballet was championed by George Balanchine, while contact improvisation was pioneered by Steve Paxton.

153. (C) Statement I is correct, but Statement II is incorrect.
The transition of Indian classical dance to the proscenium stage in the twentieth century led to the formalization and codification of repertoires, such as the Bharatanatyam Margam. However, performances on the theatrical stage are typically much shorter than traditional temple rituals, which could last for several hours or even days. The stage required more concise and structured presentations to suit the expectations of modern audiences.

154. (A) I, II, and IV only
Swan Lake is a definitive masterpiece of the Russian Classical era, featuring the iconic dual role of Odette and Odile. Originally choreographed by Julius Reisinger, it was famously revised by Marius Petipa and Lev Ivanov in 1895. The ballet is scored by Tchaikovsky, not Stravinsky. It remains one of the most famous and frequently performed ballets in the world, symbolizing the height of classical technique.

155. (A) Both A and R are true and R is the correct explanation of A.
The Ballets Russes was founded in Paris by Sergei Diaghilev and consisted primarily of Russian dancers and artists living in exile. Despite its deep Russian roots and the influence of Russian ballet traditions, the company never performed in Russia. Diaghilev capitalized on the European fascination with Russian art and culture, creating innovative productions that integrated avant-garde music, design, and choreography for international audiences.

156. (B) Building anatomical strength, flexibility, and correcting physical imbalances.
Lester Horton developed a comprehensive training method focused on fortifying the body against injury while building exceptional strength and flexibility. His technique utilizes a whole-body approach, including lateral movements and flat-back exercises, to create a balanced and versatile dancer. Horton's emphasis on anatomical correctness and physical prowess has made his method a foundational pillar of modern dance training, particularly for the Alvin Ailey company.

157. (A) I, II, III, and V only
Postmodern dance challenged the traditional emphasis on technical virtuosity and theatrical spectacle. Choreographers like Trisha Brown utilized everyday movements and performed

often called shin-busters, highlight the legs and feet, making the dancers appear to float. A follow spot is used to isolate and track a principal dancer as they move. A black backdrop, including legs and borders, creates a dark void that emphasizes the illuminated bodies of the performers, focusing the audience's attention.

191. (A) Katherine Dunham
Katherine Dunham was a pioneering dancer and choreographer who integrated African-American and Caribbean rhythms and movements into her work. As a trained anthropologist, she conducted extensive research into the dance traditions of the African diaspora. Her company, founded in the 1940s, was a major force in modern dance, and her unique technique remains a vital part of dance education, blending social, cultural, and technical physical elements.

192. (B) L'Après-midi d'un faune - Vaslav Nijinsky
Vaslav Nijinsky's L'Après-midi d'un faune is a landmark of early twentieth-century dance, known for its radical departure from classical technique. Other pieces mentioned are incorrectly paired: Swan Lake was primarily choreographed by Petipa and Ivanov, The Nutcracker by Petipa and Ivanov, and Giselle by Coralli and Perrot. These works represent different eras and styles, from the Romantic period to the innovative and modern experiments of the Ballets Russes.

193. (C) Statement I is correct, but Statement II is incorrect.
The Indian National Theatre was instrumental in the mid-twentieth century for presenting Indian dance through a modern theatrical lens. Far from rejecting Western staging, the INT utilized professional lighting, sets, and thematic structuring to create sophisticated productions. This approach helped transition Indian dance into a formal theatrical art form, making it more accessible to contemporary audiences and ensuring its place within the broader landscape of performing arts.

194. (A) I, II, and III only
The development of the pointe shoe in Russia was influenced by the arrival of Italian dancers like Pierina Legnani, who used stronger shoes. Russian shoemakers then adapted the design to provide better support and a wider box, which facilitated multiple turns and sustained balances. These technological improvements were essential for the more athletic and demanding technical requirements of the Russian Classical era, allowing ballerinas to push the boundaries of their craft.

195. (A) Both A and R are true and R is the correct explanation of A.
Postmodern dancers often chose to perform without musical accompaniment or to environmental sounds to focus the audience's attention entirely on the physical act of moving. By removing the emotional cues and rhythmic structure provided by music, they sought to explore the raw reality of the body and its interaction with space and gravity. This approach was a fundamental part of their challenge to traditional theatrical and choreographic conventions.

196. (D) Corps de ballet
The corps de ballet refers to the large ensemble of dancers in a ballet company who perform as a group. In classical ballets, they are known for their highly synchronized movements and symmetrical formations, which provide a visual frame for the principal performers. The corps de ballet is essential for creating the large-scale spectacles characteristic of the nineteenth-century tradition, demonstrating the company's collective technical discipline and aesthetic unity.

197. (A) I, II, III, and V only
Rabindranath Tagore's contribution to Indian dance production was revolutionary for its time. He designed unique costumes and used lighting to create atmospheric moods rather than simple visibility. He synthesized various regional movement styles and drew inspiration from global theatrical traditions. Crucially, he broke social taboos by encouraging women to perform on stage, ensuring that his dance dramas were progressive and modern in both their content and presentation.

198. (B) A curved, seamless backdrop at the rear of the stage used for projecting light and creating the illusion of sky or infinite space.
A cyclorama is a large, often curved, piece of fabric or a wall located at the back of a stage. Lighting designers use it to project various colors

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and light patterns, which can create the illusion of a vast sky, open horizon, or abstract space. This theatrical tool is essential for adding depth and setting the mood in modern dance and theater productions, providing a versatile and infinite-looking background.

199. (A) I, II, III, IV
The history of European dance has been shaped by several key figures over the centuries. Pierre Beauchamp codified classical ballet positions in the seventeenth century. Jean-Georges Noverre introduced the narrative-driven ballet d'action in the eighteenth century. Michel Fokine led revolutionary reforms in the early twentieth century. Finally, Pina Bausch transformed modern dance theater in the late twentieth century, emphasizing deep psychological and emotional expression in her visceral work.

200. (A) P-1, Q-2, R-3, S-4
The Graham technique is built on pelvic contraction and spinal release. Humphrey-Weidman focuses on the drama of fall and recovery. The Horton technique utilizes lateral movements and strengthening exercises like lateral T's. Release technique emphasizes skeletal alignment and the efficient use of breath and weight. These diverse principles reflect the wide range of physical philosophies that have defined and expanded the field of modern dance throughout the twentieth century.

201. (C) Swan Lake
The "Dance of the Little Swans" is a famous pas de quatre from Act II of Swan Lake, a classical ballet composed by Tchaikovsky. Originally choreographed by Lev Ivanov, this piece is known for its intricate and highly synchronized footwork performed by four ballerinas who dance with their arms interlaced. It has become one of the most recognizable and technically demanding ensemble pieces in the entire classical ballet repertoire.

202. (A) Both Statement I and Statement II are correct.
During the Romantic era, the female ballerina became the central focus of ballet, embodying ethereal and supernatural characters. This shift led to a decline in the prominence of the male dancer, whose role was often reduced to that of a partner providing support and lifting the ballerina. The era celebrated the feminine ideal of grace and weightlessness, marking a significant departure from the more male-centered court dances of previous centuries.

203. (D) It allowed for a more grounded, natural connection to the floor.
Early modern dancers chose to perform barefoot as a direct rebellion against the artificiality and constraints of classical ballet's pointe shoes. Being barefoot allowed for a more natural and grounded connection to the floor, which was essential for the expressive and organic movements they sought to create. This physical freedom enabled them to explore weight, gravity, and the body's natural rhythms in a way that traditional footwear did not.

204. (B) It was performed in 1581 and integrated dance, music, and poetry around a central narrative.
Ballet Comique de la Reine is a landmark production from 1581 that is widely considered the first grand ballet. Performed for the French court, it integrated various arts—including dance, music, and poetry—to tell a single, cohesive story. This early example of a unified theatrical production laid the foundation for the future development of ballet as a narrative art form, transcending its origins as a series of disconnected courtly entertainments.

205. (C) Grand jeté - Small bend
In classical ballet terminology, a grand jeté is a large leap where the dancer jumps from one foot to the other, creating a split in the air. The term literally means a large throw. It is one of the most spectacular jumps in the repertoire, emphasizing elevation and power. Other terms like pas de deux mean step of two, while plié means a bend, illustrating the precise and descriptive French language used.

206. (D) Post-Modern Dance / Avant-Garde
An Indian choreographer who utilizes a black-box theater, minimalist sets, and fragmented soundscapes is most likely influenced by postmodern or avant-garde aesthetics. These movements emerged in the mid-twentieth century as a challenge to traditional theatrical conventions. They often prioritize abstract concepts, non-linear structures, and unconventional performance spaces, encouraging

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a more experimental and experimental approach to both movement and production design in contemporary dance.

207. (A) Choreography shifted to a frontal orientation to address an audience seated directly ahead.
The adoption of the proscenium stage necessitated a fundamental shift in Indian classical dance choreography. Unlike traditional temple settings where the audience might view the performer from multiple angles, the stage has a single, frontal focus. Dancers had to adapt their movements and formations to address the spectators seated directly in front of them, leading to a more presentational and visually sculpted style of performance.

208. (C) Statement I is correct, but Statement II is incorrect.
Anna Pavlova was a legendary prima ballerina who brought classical ballet to international audiences through her extensive world tours. Far from rejecting classical technique, she was a supreme exponent of it, famous for her delicate artistry and the iconic solo The Dying Swan. Her performances inspired countless young people to study ballet, significantly contributing to the global spread and enduring popularity of the art form during the early twentieth century.

209. (B) The integration of avant-garde visual artists to design vibrant, unified theatrical decors.
The Ballets Russes, under the visionary leadership of Sergei Diaghilev, revolutionized scenic design by collaborating with avant-garde artists like Leon Bakst and Alexandre Benois. These artists created vibrant, unified decors where the sets and costumes were as important as the choreography and music. This approach transformed ballet into a total work of art, influencing modern theatrical design by moving away from traditional, literal backgrounds.

210. (A) José Limón
José Limón's The Moor's Pavane, created in 1949, is a celebrated modern dance work that distills the essence of Shakespeare's Othello into a stately court dance. Performed by a quartet of dancers, the piece utilizes formal movements and subtle gestures to explore the themes of jealousy and betrayal. This work is a supreme example of Limón's ability to combine strong narrative themes with high technical and expressive physical control.

211. (C) Libretto - Printed program notes explaining the narrative
A libretto is the written text or story of an opera or ballet. In the context of modern Indian dance, this Western element was adapted as printed program notes. These notes provide the audience with a detailed explanation of the narrative and the specific meanings of hand gestures (mudras), helping viewers who may be unfamiliar with the classical tradition to understand and appreciate the performance more fully.

212. (D) Heavy reliance on pantomime to tell a literal story
George Balanchine's neoclassical style is defined by its rejection of the elaborate sets, costumes, and literal narratives of the nineteenth century. Instead of relying on traditional pantomime, his choreography focused on pure movement and its direct relationship with the music. His works emphasized technical speed, athletic vigor, and the visual representation of musical phrasing, creating a modern and abstract approach to classical ballet technique.

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213. (A) Both Statement I and Statement II are correct.
Martha Graham frequently drew from Greek mythology to explore the deep psychological and emotional lives of her female characters. Her productions were also noted for their innovative set designs, many of which were created by the sculptor Isamu Noguchi. These sets were often symbolic and sculptural, providing a symbolic environment that complemented the visceral and expressive qualities of her unique movement language and technique.

214. (B) It democratized dance by breaking down barriers between trained and untrained bodies.
The Judson Dance Theater had a profound impact on international dance by challenging the traditional requirements of technical virtuosity. By incorporating non-trained performers and utilizing everyday movements, the collective democratized the art form. This radical approach encouraged a more inclusive and egalitarian view of who could be a dancer and what could be considered dance, sparking the postmodern

movement and influencing generations of contemporary artists.

215. (D) It is set to classical European symphonies.
Alvin Ailey's Revelations is a signature work of modern dance, but it is not set to classical European symphonies. Instead, it utilizes traditional African-American spirituals, gospel music, and blues to explore themes of faith and the human spirit. This powerful and celebratory work remains one of the most widely performed and beloved pieces in modern dance, resonating with audiences worldwide through its deep cultural roots and universal themes.

216. (A) Romantic
The two-act structure described—with the first act set in a realistic village and the second in a supernatural, moonlit environment—is a hallmark of the Romantic era of ballet. This period often explored the contrast between the everyday world and the ethereal or magical realm. Masterpieces like Giselle and La Sylphide follow this structure, which serves to highlight the supernatural qualities of the ballerina and the mysterious themes.

217. (C) Expressional dance conveying narrative and emotions, requiring projected facial expressions under stage lights.
Abhinaya is the art of expression in Indian classical dance, used to convey the narrative and the characters' emotions. When transitioned to the proscenium stage, this aspect of the dance had to be adapted for modern theatrical lighting. Dancers learn to project their facial expressions and gestures more clearly so that the audience, often seated at a distance, can understand the subtle nuances and emotional depth of the story.

218. (A) Both Statement I and Statement II are correct.
The transition to the proscenium stage allowed Indian dancers to utilize a larger area, as the use of recorded music or off-stage microphones removed the physical constraints of performing near seated musicians. In traditional settings, the constant proximity between the dancer and the musicians was essential for synchronization. The shift to a modern theatrical environment provided greater freedom for complex floor patterns and dynamic movement across the entire stage.

219. (D) Martha Graham
Martha Graham famously stated that "movement never lies," reflecting her belief that the body provides a visual representation of internal psychological and emotional truths. Her technique and choreography were dedicated to exploring the deepest parts of the human experience through visceral and expressive motion. By focusing on the gut and the core of the body, she created a powerful dance language that prioritized authentic feeling over external decorative form.

220. (B) Uday Shankar - Anna Pavlova
Uday Shankar's collaboration with the legendary Russian ballerina Anna Pavlova was a pivotal moment in dance history. They performed together in Europe during the 1920s, most notably in the "Radha-Krishna" duet. This partnership inspired Shankar to explore his own Indian heritage and led him to create a new, modern Indian dance style that combined traditional roots with Western theatricality, influencing the global perception of Indian dance.

221. (C) The shift from daylight/oil-lit temple courtyards to enclosed, dark proscenium theatres.
The primary cause for the integration of modern theatrical lighting in Indian dance was the move from traditional temple courtyards to enclosed proscenium theaters. In temples, performances relied on natural light or simple oil lamps. The darkness of a modern theater necessitated the use of electronic lighting not only for visibility but also as a powerful creative tool for establishing mood, highlighting form, and enhancing the dramatic storytelling of the performance.

222. (D) The classical Bharatanatyam costume was redesigned to look exactly like a Western tutu.
While Indian dance costumes were adapted for the proscenium stage to allow for agility and a consistent aesthetic, they were never designed to look like a Western tutu. Instead, the traditional attire was tailored and simplified, such as the creation of stitched Bharatanatyam costumes. These changes ensured practicality and modesty while maintaining the unique cultural identity and visual heritage of the traditional Indian dance forms on the theatrical stage.

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223. (C) Statement I is correct, but Statement II is incorrect.
The Denishawn School was unique for its eclectic curriculum that included ballet, modern dance, and adaptations of global styles. Far from rejecting these influences, many Denishawn graduates, including Ruth St. Denis herself, continued to draw inspiration from diverse cultures throughout their careers. This openness to international aesthetics was a fundamental part of the school's philosophy and significantly influenced the first generation of modern dance pioneers in America.

224. (B) Using methods like rolling dice to determine the sequence and spatial arrangement of movements.
Merce Cunningham developed the use of chance operations as a revolutionary choreographic method. By using external tools like rolling dice or tossing coins, he allowed the structure, sequence, and spatial paths of a dance piece to be determined by random processes. This approach removed the choreographer's personal preferences and narrative intent, resulting in unexpected movement possibilities and emphasizing the idea that movement can be its own autonomous subject.

225. (B) Les Sylphides
Michel Fokine's Les Sylphides is a plotless tribute to the Romantic era, often described as a "romantic reverie." Choreographed for the Ballets Russes, it features a male poet dancing with an ensemble of ballerinas in long white tutus in a moonlit forest. Unlike earlier narrative ballets, this work focuses entirely on the atmosphere, mood, and pure beauty of movement, representing a significant shift toward modern abstraction in ballet.

226. (A) Martha Graham
Martha Graham's technique is perfectly suited for representing physical and psychological struggle through movement. Her core principles of contraction and release involve a forceful engagement of the torso that conveys raw emotion and dramatic tension. This style is characterized by its grounded nature and use of percussive energy, making it a powerful tool for choreographers seeking to explore themes of conflict, resilience, and the human condition.

227. (C) He was known as the Sun King due to his role in 'Ballet de la Nuit'.
King Louis XIV earned the title "Sun King" after his famous performance in the 1653 court ballet Ballet de la Nuit. As a major patron and an avid dancer himself, he played a crucial role in professionalizing ballet by founding the Académie Royale de Danse. His support transformed the art form from a courtly pastime into a disciplined theatrical discipline with codified rules and terminology that are still used today.

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228. (A) Both Statement I and Statement II are correct.
A ballet blanc is a scene characterized by the ballerina and the female corps de ballet wearing white tutus, creating a beautiful and ethereal visual effect. These scenes often depict magical or supernatural settings. Act II of Swan Lake is a classic example, as it features the lead ballerina and the ensemble of swan maidens in their iconic white costumes, performing in a unified and dreamlike theatrical environment.

229. (C) Strict adherence only to the choreographic style of Marius Petipa.
The Ballets Russes was famous for its radical departure from the traditions of the Russian Imperial Ballet and the style of Marius Petipa. Instead, the company championed innovative choreographers like Michel Fokine, Vaslav Nijinsky, and Bronislava Nijinska. They embraced modernism through groundbreaking collaborations with avant-garde composers and visual artists, creating a new and revolutionary aesthetic that fundamentally changed the course of twentieth-century dance and theater history.

230. (B) Doris Humphrey - The Art of Making Dances
Doris Humphrey was a foundational figure in modern dance who wrote the seminal textbook The Art of Making Dances. Published posthumously, this book remains a vital resource for choreographers, providing a comprehensive analysis of the creative process, including the use of space, rhythm, and dynamics. Humphrey's insights helped formalize the craft of choreography, moving it beyond intuition and establishing a structured framework for the creation of modern dance.

231. (D) The use of heavy velvet curtains (Wings)
The adoption of the proscenium stage introduced the use of heavy velvet curtains, or side wings, to Indian classical dance. These off-stage areas allowed dancers to make dramatic entrances and exits, a concept that was not present in traditional temple or courtyard settings where the performer remained visible to the audience. This theatrical element changed the pacing and structure of dance recitals, adding a new layer of dramatic variety and professionalism.

232. (D) Statement I is incorrect, but Statement II is correct.
Uday Shankar did not perform a traditional or unadulterated style of Kathakali. Instead, he developed a personalized modern Indian dance vocabulary that creatively combined various classical and folk elements. By integrating these roots with Western production values, he created a sophisticated theatrical form that was accessible to international audiences. His work was revolutionary for its time, paving the way for contemporary Indian dance as a globally recognized art form.

233. (C) It sparked a movement of minimalist, postmodern dance that rejected glamour and virtuosity.
Yvonne Rainer's 1965 No Manifesto was a defining document of the postmodern movement, calling for the rejection of theatrical spectacle and technical virtuosity. By saying "no" to the glamour of the traditional star image and the artifice of established techniques, she sparked a move toward minimalist, everyday movement. This radical philosophy encouraged a more objective and egalitarian approach to dance, fundamentally challenging the definition of performance for future generations of artists.

234. (A) It was developed in the mid-19th century in France.
The Vaganova method was actually developed in the twentieth century in the Soviet Union by the Russian dancer and teacher Agrippina Vaganova. It is a scientifically structured system that fuses the grace of the French school with the athletic power of the Italian style. The method provides a step-by-step syllabus that emphasizes the coordination of the entire body and is the foundation for training at the Mariinsky Ballet.

235. (D) Merce Cunningham
A performance that features dancers moving independently of a fragmented soundscape with random lighting is a hallmark of the avant-garde style pioneered by Merce Cunningham. He famously collaborated with John Cage to separate the creative processes of dance and music, often using chance operations to determine the final structure. This objective and abstract approach to performance emphasizes movement as its own autonomous subject, free from traditional narrative or musical dictates.

236. (B) Coda
The Coda is the final and fastest-paced section of a classical Grand Pas de Deux. In this high-energy finale, both the male and female principal dancers return to the stage to perform a series of spectacular and technically demanding feats, such as multiple turns and grand jumps. This segment is designed to showcase their highest level of virtuosity and athleticism, providing a thrilling conclusion to the formal pas de deux structure.

237. (A) Both Statement I and Statement II are correct.
Tanztheater, as developed by Pina Bausch, is a genre that combines dance with elements of theater, including speech, song, and repetitive pedestrian tasks. Bausch's approach focused on the emotional motivations behind movement, famously asking "why" people move rather than "how." Her works explore deep human psychology and the complexities of social relationships, creating a visceral and often raw theatrical experience that expanded the traditional boundaries of modern dance and performance.

238. (D) The necessity for audiences to clearly see the ballerina's complex footwork and extended leg techniques.
The classical tutu was developed in the late nineteenth century as ballet technique became increasingly complex and athletic. To allow audiences to clearly see the precision of the ballerina's footwork and the full lines of her legs, the long romantic skirts were shortened and stiffened. This shift in costume design was essential for showcasing the new levels of technical virtuosity, including multiple turns

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and higher leg extensions, characteristic of the period.

239. (A) Anna Pavlova - The Dying Swan
Anna Pavlova is immortalized for her performance in The Dying Swan, a signature solo created for her by Michel Fokine. This iconic work showcases her extraordinary expressiveness and delicate artistry. Other dancers mentioned are incorrectly paired with famous works: Isadora Duncan was a pioneer of natural movement, Martha Graham created Appalachian Spring, and Loie Fuller is known for her Serpentine Dance, which utilized innovative theatrical lighting and voluminous fabric.

240. (B) A blend of everyday gestures, athleticism, and profound musicality.
Paul Taylor's choreographic style is defined by its unique combination of mundane, everyday gestures and extraordinary athletic vigor. His works are noted for their deep musicality, often utilizing classical scores with a fresh and sometimes irreverent approach. By blending pedestrian actions with complex and rhythmic choreography, Taylor created a diverse and accessible body of work that highlights both the beauty and the humor of the human experience through motion.

241. (A) Both Statement I and Statement II are correct.
The transition to the proscenium stage allowed Indian dancers to utilize Western-style sets and backdrops to visually represent different locales. In traditional temple settings, these environments were established purely through the dancer's mastery of abhinaya and hand gestures (mudras). The adoption of modern stagecraft provided a new way to enhance the narrative, creating a more spectacular and varied theatrical experience for audiences in contemporary performance venues and global tours.

242. (A) Marius Petipa
Marius Petipa is widely recognized as the father of classical ballet for his transformative leadership of the Russian Imperial Ballet in the late nineteenth century. He codified the formal structure of the classical pas de deux and choreographed many of the world's most enduring masterpieces, including The Sleeping Beauty and Swan Lake. Petipa's work established the technical and aesthetic standards of classical dance that continue to define the art form today.

243. (C) She required all her students to master the five positions of ballet.
Isadora Duncan's revolutionary approach to dance was defined by her total rejection of classical ballet's rigid rules and techniques. She did not require her students to learn the five positions; instead, she focused on natural, flowing movements that she believed originated from the solar plexus. Her style was inspired by the aesthetics of ancient Greece and the rhythms of nature, emphasizing the inner spirit as the primary source of expressive movement.

244. (D) Modern theatrical production design
The use of lighting to accentuate the physical form of the dancers and create a psychologically evocative environment is a key feature of modern theatrical production design. This approach moved beyond simple illumination to treat light as an active and creative element of the performance. By utilizing different angles, colors, and textures, lighting designers can enhance the emotional depth of a work and highlight the sculptural qualities of the dancers' movements.

245. (D) Statement I is incorrect, but Statement II is correct.
Vaslav Nijinsky's choreography for The Rite of Spring was intentionally designed to be the opposite of graceful classical ballet. He utilized turned-in feet, angular arms, and heavy, stamping jumps to create a visceral and primitive representation of a pagan ritual. This radical departure from established norms was essential to the work's revolutionary impact, emphasizing raw, earthbound energy and psychological intensity over the traditional elegance and elevation of nineteenth-century classical ballet.

246. (B) Ballet focuses on defying gravity (elevation), whereas modern dance often embraces gravity and floor work.
A fundamental difference between classical ballet and early modern dance is their relationship with gravity. Ballet emphasizes the illusion of weightlessness through high jumps, lifts, and en pointe work, aiming for an ethereal quality. In contrast, modern dance pioneers like Martha Graham and Doris Humphrey often embraced

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gravity, utilizing the floor and the body's weight as integral parts of their technique to express the complexities and struggles of human existence.

247. (D) Gel - A colored filter placed over a light fixture to change the color of the light
In theatrical lighting, a gel is a thin, heat-resistant sheet of colored plastic that is placed in front of a light fixture to change the color of the beam. Lighting designers use a wide variety of gels to create specific atmospheres, moods, and visual effects on stage. This simple but essential tool allows for the dynamic use of color to enhance the dramatic and aesthetic impact of a dance performance.

248. (A) A full-length theatrical production involving characters, sets, lighting, and orchestral music to tell a cohesive story.
A dance drama in the modern Indian context is a full-scale theatrical production that tells a complete story through the medium of dance. Influenced by Western theater, these productions integrate choreography, characters, and dramatic narrative with professional lighting and orchestral music. This form represents a sophisticated blend of traditional Indian dance styles with modern theatrical production values, creating a cohesive and spectacular performance designed specifically for a contemporary seated audience.

249. (A) Both Statement I and Statement II are correct.
The aesthetic principles of the Ballets Russes, which integrated high art, music, and dance, had a profound influence on early Indian modern dancers like Uday Shankar. Inspired by this spectacular and unified approach to performance, Shankar sought to create a similarly sophisticated theatrical experience for his own audiences. By adopting modern staging and design techniques, he successfully reimagined Indian dance as a world-class art form suitable for the prestigious international stage.

250. (A) It transformed Indian dance into a frontal, visually sculpted theatrical experience through modern production design.
The influence of Western production design in the twentieth century fundamentally changed how Indian classical dances were presented. By adopting the proscenium stage, professional lighting, and thematic structuring, traditional forms were reimagined as visually sculpted theatrical experiences. These adaptations allowed Indian dance to reach global audiences while maintaining its cultural essence, creating a new and professionalized standard for performance that continues to shape the contemporary Indian dance landscape today.

251. (B) The history and development of ballet in Europe and Russia
The academic research primarily examines how classical ballet originated within European courts and subsequently expanded into the Russian context. This study traces the transformation of the art form from a courtly entertainment into a highly disciplined and institutionalized practice. Understanding this geographic shift is crucial for comprehending the historical narrative of international dance interactions and evolution.

252. (A) The foundational techniques of the art form
European courts were instrumental in providing the essential foundational techniques for classical ballet during its early stages of development. The text indicates that these techniques served as the starting point before the art form migrated to Russia. Identifying these roots helps explain how the core principles were preserved even as the technical demands were eventually elevated through historical advancement.

253. (C) It shifted from courtly entertainment to institutional practice
As classical ballet moved from Europe to Russia, it underwent a significant transformation by evolving from a form of courtly entertainment into a highly disciplined, institutionalized practice. This evolution was marked by the establishment of state-sponsored academies and rigorous training methodologies. This shift helped distinguish the Russian advancements from the earlier iterations traditionally found within European court settings.

254. (D) Rigorous training and state-sponsored academies
The development of classical ballet in Russia was uniquely defined by the introduction of state-sponsored academies and exceptionally rigorous training methodologies. Unlike the earlier European iterations that focused primarily

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on courtly entertainment, the Russian model emphasized institutionalization. This transition not only preserved the core principles of ballet but also significantly elevated the technical demands required of the dancers.

255. (C) They are linked in a continuous historical narrative
Researchers conclude that the European origins of classical ballet and its subsequent advancements in Russia are inextricably linked within a continuous historical narrative. This trajectory illustrates how regional contexts shape the evolution of dance forms over time. Understanding this connection is essential for grasping the groundwork that supported future global interactions and the overall development of international dance.

256. (B) Classical ballet establishment in America
The academic case focuses on how classical ballet was established in America, marking a distinct chapter in the history of the art form. This research investigates the adaptation of the dance to new cultural and institutional environments. The study specifically highlights how Russian methodologies were imported and subsequently modified to fit the unique American organizational and aesthetic structures.

257. (D) It adapted to new cultural and institutional environments
Unlike the Russian context, which relied on state-sponsored academies, the American development of classical ballet required adapting to entirely new cultural and institutional environments. This shift involved modifying inherited Russian methodologies to suit American aesthetics and organizational structures. The transition reflects the dynamic nature of international dance as it moves across different continents and encounters diverse regional histories.

258. (A) Blended Russian technical rigor and structural adaptations
The unique development of classical ballet in America is characterized by a strategic blend of inherited Russian technical rigor and innovative structural adaptations. This combination allowed the art form to thrive within a new cultural landscape while maintaining its disciplined foundations. Scholars emphasize that this unique evolution was necessary for the dance to align with American institutional and aesthetic requirements.

259. (C) Its direct lineage from Russian advancements
Scholars argue that any analysis of classical ballet's history in America must acknowledge its direct lineage from Russian advancements. The research explores how Russian methodologies were imported and subsequently reshaped by the American context. Recognizing this historical connection is vital for understanding the broader globalization of ballet and how traditions are perpetually reshaped by different regional developmental contexts.

260. (A) Inherited traditions are perpetually reshaped by new regional contexts
The transition of classical ballet from Russia to America illustrates that inherited traditions are perpetually reshaped by new regional histories and developmental contexts. This dynamic reveals how international dance involves significant structural shifts and cultural interactions. Globalization allows art forms to maintain their core rigor while adapting to the unique institutional and aesthetic demands of different geographic locations.

261. (D) As a critical juncture in the history of international dance
The academic review frames the emergence of Modern Dance in the West as a critical juncture in the history of international dance. This movement represents a significant shift that challenged the rigid structures previously established by classical ballet. By prioritizing expressive freedom, Modern Dance expanded the boundaries of Western dance history and initiated a profound philosophical reevaluation of movement.

262. (B) Rigid structures of classical ballet's history and development
The emergence of Modern Dance is fundamentally described as a reaction against the rigid structures associated with the history of classical ballet in Europe, Russia, and America. This new movement sought to dismantle established balletic vocabularies in favor of expressive freedom. This reaction highlights the inherent tensions in dance history as modernization

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standard that the American iteration later sought to emulate and modify. This standard provided the foundation for training but was adapted to suit American socio-cultural environments and institutional contexts. Scholars observe that this trans-Atlantic interaction was essential in reshaping the discipline into a modern global art form.

280. (D) As a bifurcated narrative of distinct but interconnected phases
The analysis concludes that the history of classical ballet should be viewed as a bifurcated narrative comprising distinct but interconnected phases. This perspective links European origins with American developmental adaptations, showing how the discipline evolved through global interaction. Both phases represent a critical part of the art form's journey, illustrating how traditions are modified when encountering new regional environments and institutions.

281. (A) Western techniques into the production design of Indian dance
This scholarly evaluation examines the practical integration of Western techniques into the production design of Indian dance. The research focuses on how this dialogue altered the visual and spatial dynamics of performances. By adopting Western concepts, Indian dance practitioners introduced advanced lighting and structural stage sets, which helped frame traditional narratives within contemporary theatrical conventions without changing the core choreography.

282. (B) Visual and spatial dynamics
The influence of the West primarily altered the visual and spatial dynamics of Indian dance performances. By adopting Western production design concepts, practitioners shifted the production paradigm through the use of advanced lighting and structural stage sets. This interaction allowed traditional narratives to be framed within contemporary theatrical conventions, showing how traditional arts can negotiate globalization while maintaining their cultural identity.

283. (B) Advanced lighting plots and structural stage sets
By adopting Western production design concepts, Indian dance practitioners began utilizing advanced lighting plots and structural stage sets. These additions fundamentally shifted the production paradigm without altering the choreographic vocabulary. This integration allowed traditional Indian dance narratives to be presented within modern theatrical frameworks, enriching the overall presentation while preserving the intrinsic cultural identity and core movements of the art.

284. (A) The choreographic vocabulary
Despite the significant influence of Western production design on Indian dance, the choreographic vocabulary remained fundamentally unaltered. The adoption of Western concepts primarily affected the visual and spatial dynamics, such as lighting and stage sets. This synthesis allowed traditional narratives to be presented within contemporary theatrical conventions while ensuring that the core movements and intrinsic identity of the dance were preserved.

285. (C) Synthesis enriching design while maintaining identity
The ultimate result of Western influence on Indian dance production design was a synthesis that enriched the presentation while maintaining the intrinsic cultural identity. Advanced lighting and stagecraft modernized the art form according to international standards without changing the core choreography. Scholars observe that this specific influence demonstrates how traditional arts can successfully negotiate globalization through a deliberate integration of strategies.

286. (D) From classical ballet's dominance to the emergence of Modern Dance
This historical analysis traces the transition from the period of classical ballet's dominance to the emergence of Modern Dance in the West. It explores how the rigid aesthetic standards of ballet in Europe, Russia, and America eventually provoked artistic dissent. This dissent, led by major personalities, resulted in a philosophical shift toward a more liberated and expressive movement vocabulary for dancers.

287. (C) A dominant aesthetic standard
The history and development of classical ballet created a dominant aesthetic standard that eventually provoked artistic dissent in the West. This standard was characterized by rigid

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271. (C) Parameters of production design
The academic inquiry focuses specifically on the parameters of production design regarding Western influence on Indian dance. While core movements remained traditional, aspects like stagecraft, lighting, and spatial arrangement underwent significant transformations. This research meticulously documents how these changes allowed for enhanced visual storytelling, recontextualizing traditional forms for modern, global audiences without diluting the intrinsic identity of the dance.

272. (B) Stagecraft, lighting, and spatial arrangement
The influence of the West on Indian dance manifested primarily in the areas of stagecraft, lighting, and spatial arrangement. Historically performed in temple settings, Indian dance adopted the concept of the proscenium stage due to Western interaction. These shifts in production design necessitated new theatrical approaches, allowing traditional narratives to be presented with enhanced visual storytelling for a contemporary global audience.

273. (D) The concept of the proscenium stage
The concept of the proscenium stage was a fundamental Western introduction that changed the historical performance settings of Indian dance. Previously staged in intimate or temple environments, Indian dance transitioned to this new format, which required innovative approaches to theatrical presentation. This shift in production design enhanced visual storytelling and helped recontextualize traditional Indian forms for broader international audiences.

274. (A) Enhanced visual storytelling
The influence of the West on the production design of Indian dance specifically allowed for enhanced visual storytelling. By integrating Western aesthetics like advanced lighting and the proscenium stage, practitioners could frame traditional narratives within modern theatrical conventions. Scholars argue that these changes did not dilute the art form but rather provided a way to recontextualize traditional dance for global viewers.

275. (C) Recontextualized forms for modern, global audiences
Scholars view the relationship between Western production aesthetics and traditional Indian dance as a process that recontextualized the forms for modern, global audiences. These aesthetics did not dilute the core movements but instead enhanced the visual presentation through improved stagecraft and lighting. This influence is considered vital for the contemporary staging and successful international presentation of traditional Indian dance forms.

276. (A) The history and development of classical ballet in Europe and America
This analytical case study primarily contrasts the history and development of classical ballet in Europe with its subsequent development in America. It highlights how the art form diverged in America due to distinct socio-cultural environments and different funding models. While Europe established the foundational history, the American iteration adapted the discipline to fit a decidedly different institutional and audience context.

277. (D) Historical court patronage
The early history and development of classical ballet in Europe were deeply tied to historical court patronage. This system of support dictated the early aesthetic boundaries and dictated how the art form developed over time. In contrast, later iterations of ballet in other regions, such as America, relied on different institutional frameworks and funding models that diverged from this tradition.

278. (B) Different institutional contexts and funding models
The development of classical ballet in America was influenced by different institutional contexts and distinct funding models compared to its European roots. While Europe's history was tied to court patronage, the American iteration emerged within a unique socio-cultural environment. This required the art form to adapt its organizational structures and audience dynamics to survive and thrive in its new setting.

279. (C) A rigid pedagogical standard
In Europe, the history and development of classical ballet established a rigid pedagogical

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dances, showing how specific methodologies can enhance the visual aspect of a performance without altering its essential traditional movements.

296. (D) Ballet, Modern Dance, and production design
The comprehensive academic review synthesizes ballet, Modern Dance, and cross-cultural production design as key components of international dance interactions. It explores the history and development of classical ballet across various continents and its relationship to the emergence of Modern Dance. Additionally, it connects these developments to the Western influence on Indian production design, providing a holistic understanding of dance evolution.

297. (A) The initial networks for international dance exchange
According to the study, the history and development of classical ballet across Europe, Russia, and America established the initial networks for international dance exchange. These networks provided the foundation for future interactions and served as a structural foil for the later emergence of Modern Dance. Understanding these early global developments is essential for analyzing how international dance continually evolves through synthesis.

298. (B) A structural foil
The foundational history of classical ballet provided a structural foil for the emergence of Modern Dance in the West. This established standard created the framework that Modern Dance artists eventually sought to challenge and deconstruct. By acting as a point of contrast, the history of ballet was essential in shaping the philosophical reevaluation of movement that defined the Modern Dance movement.

299. (B) Western influence on Indian production design
The study connects Western developments in dance to their broader global impact, specifically the Western influence on Indian production design. This connection demonstrates how the evolution of dance in one region can affect the presentation of traditional forms in another. These interactions are framed as interconnected chapters that contribute to a holistic understanding of how international dance continually evolves and adapts.

300. (A) As interconnected chapters of international interaction
Scholars view ballet's development, the emergence of Modern Dance, and Western production influences on Indian dance as interconnected chapters of international interaction. These three phenomena are analyzed together to provide a holistic understanding of the global evolution of dance. This synthesis reveals how different historical events and regional shifts work together to shape the continuous narrative of international dance and culture.

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structural confines and established vocabularies. This dissent was the primary driver behind the emergence of Modern Dance, as artists sought to critique these traditional boundaries and develop a more liberated philosophical approach to movement.

288. (B) Critiqued structural confines of classical ballet
Major personalities involved in the transition period actively critiqued the structural confines of classical ballet. This dissent was central to the emergence of Modern Dance in the West. These individuals sought to deconstruct traditional balletic vocabularies to forge a liberated movement style. Their actions represent a gradual philosophical shift that challenged established aesthetic standards and redefined the broader spectrum of dance.

289. (D) Gradual philosophical shift driven by personalities
The emergence of Modern Dance in the West is characterized as a gradual philosophical shift driven by major personalities. It was not a sudden rupture but a deliberate critique of the rigid structural confines found in classical ballet. These individuals sought to deconstruct traditional vocabularies to create more liberated movement, demonstrating how specific artistic visions can reshape the trajectory of dance history.

290. (A) A more liberated movement vocabulary
By deconstructing the history and development of classical ballet, major personalities sought to forge a more liberated movement vocabulary. This effort was central to the emergence of Modern Dance in the West. These individuals actively critiqued traditional structural confines to develop innovative pedagogical approaches. Their work established a new trajectory that allowed for individual expression and a profound reevaluation of movement.

291. (C) Methodologies of Western influence on Indian design
This pedagogical study investigates the specific methodologies through which the influence of the West on Indian dance production design was actualized. The research focuses on the mechanics of this interaction, including the introduction of systematic stage management. By analyzing these methods, scholars can understand how Indian dance practitioners deliberately integrated Western strategies to modernize the art form's presentation and standards.

292. (A) Systematic stage management and production design
The influence of the West introduced systematic approaches to stage management and production design into Indian dance. Before this interaction, the art form lacked the formal production structures common in Western theater. This integration included the adoption of standardized acoustic engineering and set construction, which modernized the presentation while ensuring the classical movement core of Indian dance was successfully preserved.

293. (D) Formal production design structures from the West
According to the case, Indian dance lacked formal production design structures from the West before the two cultures interacted. This gap was filled through the adoption of systematic stage management, acoustic engineering, and set construction. The research highlights that this was a deliberate integration of production strategies rather than passive absorption, ultimately aligning the art form with international theatrical standards.

294. (B) Acoustic engineering and set construction
The influence of the West on Indian dance production design included specific adoptions like acoustic engineering and set construction. These methodologies represent a systematic approach to stage management that was previously absent from the traditional Indian context. By integrating these strategies, practitioners were able to modernize the presentation of the art form while maintaining the integrity of its classical movement core.

295. (C) It modernized the presentation while preserving the classical movement core
Integrating Western production design strategies into Indian dance modernized the presentation while preserving the classical movement core. This deliberate integration of stage management and construction aligned the art form with international theatrical standards. The result was a more contemporary framing of traditional

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efforts challenged traditional conventions and expanded artistic possibilities.

263. (C) Expressive freedom
Modern Dance prioritizes expressive freedom over the traditional techniques and rigid structures found in classical ballet. The West acted as the primary incubator for this movement, which sought to dismantle established choreographic vocabularies. This prioritization reflects a broader philosophical shift that emphasized individual expression, effectively expanding the boundaries of dance and creating a new trajectory within the history of international performance.

264. (D) Dismantling established balletic vocabularies
The case analysis identifies the conscious dismantling of established balletic vocabularies as a core action involved in the emergence of Modern Dance. This process was not merely a stylistic change but a deliberate effort to move away from rigid classical structures. By deconstructing these traditional frameworks, artists were able to prioritize expressive freedom and individual movement within the Western context.

265. (A) As a profound philosophical reevaluation of movement
Scholars characterize the emergence of Modern Dance as a profound philosophical reevaluation of movement rather than a simple stylistic shift. This period was defined by a focus on individual expression and the creation of new conceptual frameworks. This reevaluation allowed dancers to challenge the boundaries set by classical ballet conventions, leading to a significant expansion of Western dance history.

266. (B) The specific visions of major personalities
The research asserts that the emergence of Modern Dance in the West was primarily driven by the specific visions of major personalities. These figures were instrumental in formulating new movement philosophies that moved beyond abstract conceptual shifts. Their individual artistic inquiries and radical methodologies forged a new trajectory, establishing Modern Dance as a legitimate and rigorous academic and artistic discipline.

267. (B) Classical ballet's history and development
Major personalities in the West actively challenged the established history and development of classical ballet. By breaking away from traditional European and Russian models, these individuals acted as architects of a new movement form. Their critique of ballet's structural confines allowed for the cultivation of innovative pedagogical approaches, shifting the paradigm of international dance and establishing new frameworks for choreographic exploration.

268. (A) Innovative pedagogical approaches
After breaking away from European and Russian ballet traditions, the major personalities of Modern Dance cultivated innovative pedagogical approaches in the West. These new methods were essential for legitimizing the art form as a rigorous academic discipline. By introducing radical methodologies, these individuals shifted the global dance paradigm and provided the necessary framework for future artistic inquiry and choreographic exploration.

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269. (C) Legitimized it as a rigorous academic and artistic discipline
The major personalities involved in Modern Dance were instrumental in legitimizing the movement as a rigorous academic and artistic discipline. Their contributions shifted the global paradigm of dance by establishing new frameworks for exploration. Through their radical methodologies and specific artistic inquiries, these figures ensured that Modern Dance was recognized as more than just a minor stylistic shift from ballet.

270. (D) It depended on radical methodologies of major personalities
The emergence of Modern Dance in the West was inherently dependent on the radical methodologies introduced by major personalities. These individuals sought to deconstruct the history of classical ballet to create a more liberated movement vocabulary. Their collective artistic inquiries established an enduring trajectory in dance history, demonstrating that the evolution of the discipline relied heavily on their innovative pedagogical approaches.

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